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At the Theatres.

The attractiveness of May Blossom does not appear to be impaired by the passage of time. While the audiences are of course smaller than during the regular theatrical season, they are still large for this particular period of the year. Just now there are large numbers of country people floating into the city, and these generally find their way into the cool and comfortable house on Twenty-fourth street.

* * *

Dan Sully is still doing a rushing trade with The Corner Grocery, which continues to give unlimited delight to visitors to Tony Pastor's.

* * *

Professor Cromwell's excellent lectures and stereopticon illustrations at the Union Square Theatre are fairly patronized.

The Musical Mirror.

Falka is well attended at the Casino. The management are now preparing to produce The Little Duke. The first performance will probably take place early next month.

* * *

The irrepressible Mascotte is on this week at the Cosmopolitan. Blanche Corelli's Bettina is well acted and indifferently sung. Bebe Vining makes a charming Fiametta, dances cleverly, but reveals only the shadow of a voice in the music of the part. Eva Barrington displays her shapeliness as Prince Frederick. Willett Seaman is a rather pleasing Pippo. He is in good voice, and his duets with Bettina are encored again and again. James Sturges invests Lorenzo with the broadest fun. Mr. Sturges would be an excellent comedian if he would act more and mug less. He has a strong baritone voice, but it needs training. However, Lorenzo is *en rapport* with his audience, and his slightest wink or facial contortion convulses the crowd. Max Figman's Rocco, Lorenzo's "feeder," is as good as the general run; but he is capable of better work. Mr. Figman smarts under a keen disappointment. It had been his ambition to play Lorenzo. At the eleventh hour the more comical but less artistic Sturges was substituted. The young comedian rebelled, but on the "pinch" succumbed to Rocco. C. H. Kimball makes a feature of the small part of the Doctor. His peculiar locomotion brings down the house. The chorus is not so bad; but the female contingent is a ghastly aggregation. The attendance, after weeding out the professional and other deadheads, is fairly good. These are cool nights.

The Casino Muddle.

Edward Aronson was met by a representative of THE MIRROR yesterday. He spoke freely of the trouble with McCaull.

"We haven't desired notoriety in connection with this matter," said he, "but it has been forced upon us, and we must correct the false statements made by the other side. You remember that a Casino stockholder named Bloodgood and several others about a year ago tried to kick up a row, and brought a suit which was dismissed? Well, this same clique is being utilized by McCaull now. The instigation of the suit of Cummings was merely a game of bluff. He wants to blacken my brother's character so as to set the stockholders against him and vote him out. But I don't think the scheme will work. There is nothing to be said about the row in the office which has not been printed. McCaull was held for trial yesterday, and he is not likely to repeat his tactics in that direction."

"What is the object of his opposition?"

"Malice, I imagine. He is trying to use the stockholders to depose my brother from management. The two shares of stock he talks about were bought for him by a dry-goods man named Simms. Outside of these, in making representations which I believe to be false, he has secured proxies to vote about 2,000 more shares. The election of officers occurs in September. McCaull's opposition can do little damage, for my brother owns or controls [illegible] of the total 3,000 issued. Anyway, outside of this, according to his contract as manager of the house he can dispense with McCaull's company and employ one of his own, if he chooses, for in that regard he is given absolute power."

"McCaull's statement that he was requested to vacate his office at the Casino is false. So is his story about the costumes—the Fire Department ordered us to remove them. As for the complaint on which an injunction was secured, that is a mass of absurdities. Rudolph had no intention of leasing the house to Con-

reid, and, if he had, could not have done so without the stockholders' consent."

The Author-Manager.

Bartley Campbell was in town yesterday. He spoke hopefully as to his next season.

"Mr. Scanlan and Mr. Aldrich will manage their own tours with my plays, but I shall be an extensive manager myself. I shall have three companies on the road, playing Separation, White Slave and Siberia. Although I have plays running in Europe, I have no present intention of going abroad."

Mr. Campbell appears to be in excellent health. He is up to his eyes in preparatory work for the season.

A Bogus Bijou Company.

There is advertised to appear at the Pavilion Theatre, Columbus, O., this week "The Bijou Opera company, direct from the Bijou Opera House, Broadway, New York, who will appear in Olivette and The Mascotte. This company has been engaged with considerable difficulty and after much negotiation." This announcement is both bold and bald. It cannot deceive provincial managers, and any of those who admit it to their houses on the strength of the New York Bijou name are party to a fraud upon the public and upon Miles and Barton and the Frohmans. There is but one company "direct from the Bijou Opera House, Broadway, New York," now on the road, and it is on the Pacific Coast.

About a month ago Messrs. Thornton and Handel organized a Summer snap in this city and started for Cincinnati. Since then the company has made week stands in the larger cities of the West, and is this week in Columbus, O. The managers adopted the name "Bijou Opera Company," claiming that no one had exclusive rights in the title. But THE MIRROR at the time said that the adoption was a "colorable imitation." Thornton and Handel disclaimed any intention to profit by the fame of the Bijou. The company has never been referred to in these columns as the Bijou—simply as the Thornton-Handel company. The Bijou management have sent telegrams to Western managers denouncing the fraud.

A Misadventure.

Dick Russell's ruling passion is horse racing; but his weakness in that direction was pretty effectually cured by his experiences at the Spring Meeting of the Louisville Jockey Club. He had plunged around and picked the winning short horses until Dan Macauley, Marc Klaw, and the rest of the "stag" began to regard him as one inspired, and treat him with distinguished deference. His "tips" were sure—infallible—and they envied him his luck. With all this flattery and good fortune Dick was happy, and his happiness was reflected in his face. But—

"All that's bright must fade;
The brightest still the fleetest"—

and Dick showed up one morning at the theatre looking as doleful as a funeral procession in a rain-storm. His complacency was gone, and the merry twinkle of his eye had fled. To the anxious inquiries of his friends he heaved a wish-I-had-died-when-I-was-six-years-old sigh, that wrung tears from the eyes of the strong-hearted General, and answered: "Well, boys, I'm in the d——dest fix a fellow ever got into. I came out here in the teeth of my wife's protest and brought with me a handsome watch that she gave me on my birthday. Well, this morning when I got up I found that somebody had broken into my room and stolen that watch and about $300 in money. Now, I don't care about the money, you know—it's that infernal watch. My wife's already got it in for me for coming here—she knows I came to bet on the races—and if I were to get on my knees she wouldn't believe the story of robbery. Not a bit of it. You know how women are."

And at the conclusion of his remarks a look of commiseration and sympathy came over the faces of every married man in the crowd, and one after another pressed his hand as an assurance that they had "been thar" and felt for him.

But this was not all of poor Richard's sufferings. He had intended bidding the boys good bye that morning, but the discovery of his loss changed his mind and he concluded to stay all Summer, or until that watch was found. That night, nervous and apprehensive, before retiring he placed all his money (a snug little sum) in the breast pocket of his vest, and carefully spread the vest between the quilt and blanket, and as he slipped himself between the sheets thought how nicely he would "throw off" the next hotel thief that came prowling around. However horrible his dreams may have been, they could not have prepared him for the shock he was destined to receive. Bright and early he bounced out of bed and began dressing, wondering meanwhile whether the detectives had recovered his watch or found any clue to it. His toilet half completed, he looked in the usual place for his vest (forgetting his disposition of it the evening before). Good heavens! it was not there, and like a thunderbolt came the thought that he was again robbed, and this time of all his money. Limp with fright, he dropped into a chair and buried his face in his hands, while a groan escaped that made the windows rattle. Recovering himself, he nervously examined the doors, transom and windows. No trace of their having been tampered with, and an hour's search failed to explain the mystery. The clerk and servants were called, and a row ensued. But an hour later, while he was trying to force down a tasteless breakfast, he received word that a chambermaid had found his vest and money snugly hidden away between the blanket and quilt, where he had put it. The experience was rough enough, and, coupled with the suspicious and searching look of the hotel clerk, poor Dick was induced to shake the dust of the place from his feet and seek the bosom of his family, let the consequences be what they might.

Preaching and Practicing.

Louis Aldrich is setting an example to other managers and stars by adopting his scheme in aid of the Actors' Fund. He has attached to all his contracts for next season a stipulation that both parties thereto shall contribute a percentage of their salaries to the Fund. The other day A. C. Gunter happened to ask Mr. Aldrich for an explanation of the scheme, whereupon the latter became indignant.

"Have I been spending my time to no purpose?" he asked. "For many weeks I have been speaking, writing and agitating, and here is a prominent author and manager who knows nothing about the subject." Thereupon he handed Mr. Gunter several pamphlets and documents to "mark, learn, and inwardly digest."

Sol Smith, Jr.

Among recent deaths in the profession—and they have been many—none is more sincerely regretted than that of Sol Smith, Jr., which occurred rather suddenly at his residence, No. 148 West Fourteenth street, last Thursday. Mr. Smith had been in ill-health for some years, and was supposed to be a sufferer from that ailment of many symptoms, Bright's disease. When Mr. Smith's condition became critical, his wife, Mrs. Sol Smith, who was with the Wallack company en tour, was telegraphed for, and arrived at the bedside in time to smoothe his dying pillow.

Mr. Smith was a son of Sol Smith, a famous comedian of the pioneer days in the South and Southwest. The late Mark Smith was his brother, and young Mark Smith, the opera singer, is his nephew. There is both musical and dramatic talent in the family. The first wife of the elder Sol Smith was a distinguished musician. A young lady descendant, Catarina Marco, is singing in opera in Spain.

The deceased comedian was about fifty years of age, and had been on the stage twenty-eight years. He was a most excellent actor of eccentric old men. His professional career covered this country and England. Mr. Smith was held in high esteem in the profession. To those unacquainted with him he would have passed for a victim of melancholy; but among his intimates he was one of the most genial of men.

"I Still Live."

We would not have our readers suppose that a dramatic journalist is without emotion, except in the strict routine of his profession; that he has no sensations in common with the mass of mankind, which disports or saddens with everyday feelings. This would be a mistake, and to correct such possible misapprehension we at times introduce in the pages of THE MIRROR incidents and subjects which do not technically lie directly on the line of the theatre. We find frequently in the contrasts and coincidences of life a dramatic element which strongly impresses us and commends itself to notice by its relation to the great thoughts or deep emotions of the stage.

We are not yet too far removed from Independence Day to take an interest in its chief hero, and to think it worth while to call to mind the historical fact that in 1794 a wooden statue of George Washington was erected in the centre of Battery Park. That after a peaceable possession of that domicile for fifty years, it was in 1843 sold at public auction for $250, and transplanted by its purchaser to South Norwalk, Conn., who, dying, the statue was sold to a Mr. A. Decorato for $300, and last Tuesday week it was again sold to David J. Schiff, a tobacconist at No. 273 West 125th street, whose intention it is to erect it in front of his store as a cigar sign.

In contrast we find a most pleasing tribute paid to the Father of His Country, on the Fourth just past, by the unveiling at Riverside Park of the statue of Washington, purchased by money subscriptions of the children in the public schools. Introductory to the veiling 700 children of the schools, assisted by the Seventh Regiment Band, sang the national anthem. The exercises closed with singing, the pupils on hand rendering "The Star Spangled Banner" and "America" in resonant tones that thrilled the multitude. The statue represents Washington in civilian dress, standing at ease, the right hand resting on a cane. The figure is of bronze, life-size and standing on a solid pedestal of granite.

There may be a spirited reason why we take an interest in monuments devoted to the memory of the Father of Americanism. There stands directly at our door, facing the open window of THE MIRROR office, a noble equestrian statue of Washington, which was most agreeable for us to contemplate on the late National Holiday, as the monument had waving in numbers from it on every side "The Star Spangled Banner," under which we live and flourish.

The Gay Capital.

PARIS, June 23.

The café concerts, or music-halls, of Paris have become very numerous during the past few years, as well as very popular with a certain class of the public. Their principal patrons are those individuals who filled the galleries of the theatres in the days when dramas of the "blood and thunder" type were fashionable. Now this style of play has departed and with it "the boys" who added no inconsiderable sum to the revenue of the theatre, and who were not slow in expressing their approbation or condemnation of a scene or actor in emphatic and unmistakable terms. These *café chantant* are of various grades, from that which will fairly compare with any of the American variety theatres to those that would put the lowest Bowery dive to shame. The best, in regard to the performance given, is the Folies Bergere; but it is probably the worst in regard to the influence it exerts. Here an admission of two francs is charged, and it is rightly thronged with the women of the town, who are there for the purpose of picking up any stray visitor who feels like loving not wisely but too well. It is one of the sights of Paris, and few young gentlemen strangers visit the city without taking it in and being taken in. It is an immense building, elegantly fitted up as a theatre at one end, with walks, fountains, evergreens and stalls at the other end, whilst on a gallery is to be found a shooting-gallery and more than twenty bars, each presided over by a young lady, who freely uses her blandishments for the purpose of securing patronage to her particular "store." The open air concerts on the Champs Elysée are infinitely more respectable, but are thorough swindles. They announce free admission, but it costs two or three francs to get a seat where anything can be seen or heard to advantage. The foregoing are of course dependent upon the better class for their customers and and would probably feel insulted if you were to class them with the ordinary *café chantant*, but they are nothing else, and the beer they sell is simply vile. It would require a complete letter to describe them all even briefly, so your correspondent will some day go the grand rounds and give you a detailed account of his trip. Quite a number of theatrical favorites in Paris made their first appearance on the stage of the café concert, and Madame Marie Sass became a prima donna after having sung on the boards of one of those establishments known in French slang as *beuglant*. The leading performer at present in this line is M. Paulus, whose popularity has been immense for several years past. In the Winter, when he sings at the Grand Concert Parisian, the enthusiasm of the audience knows no bounds; and he thoroughly deserves his success, even from an artistic point of view, as his vivacity and his ironic humor are worthy of all praise.

The case of Mlle. Van Zandt against J. H. Haynie came on before the Eighth Correctional Tribunal, and a verdict was recorded against the defendant. He was ordered to pay one franc damages to Mlle. Van Zandt, which was the amount claimed by her, and to insert the judgment in three newspapers. A fine of only twenty-five francs was also imposed, although the maximum penalty under the law is 2,000. The summons in the case was issued under Article 29 of the Press Law, which is as follows: "Every allegation or imputation of a fact which attacks the honor or consideration of the person or corps to which this fact is imputed is a defamation." The suit was brought because of letters written by Haynie and published in the San Francisco *Chronicle* and Boston *Herald*. Van Zandt and Nevada were prime donne at the Opéra Comique and quarreled, as ladies sometimes do when they have ample cause for professional jealousy. Haynie took up the cause of Nevada, who had been dismissed, and accused Van Zandt, in round terms, of possessing a *sort of power over* Cavaillé, the manager, and of having, in an underhand manner, accomplished this dismissal. Haynie unquestionably exceeded the rights of a newspaper correspondent, and his punishment was not undeserved. The whole trouble was that the Opéra Comique was not sufficiently large to accommodate two such actresses, and, as Cavaillé must lose one, he naturally decided upon letting the least desirable go. The effect has been that Van Zandt has secured almost as good an advertisement as Nevada did by joining the church; so honors are easy. The police have been looking up the antecedents of the Summer manager of the Menus Plaisirs, and find that he possesses no less than six aliases, of which Marthy is the latest. The others are Othon, Jules Aurray, Feniguel, Ange Joseph, Rosenweld, and Mermey. He is a native of Lorraine, and, as he failed to declare that his choice was for France after the cession of that province by the treaty of peace in 1871, he is, strictly speaking, a German citizen. Nevertheless, he was a member of the Commune and held the rank of Adjutant-Major in the army of the Federates. He was condemned by a court martial; but after the amnesty he reappeared on the surface of Parisian life and entered upon a series of audacious villainies, which brought upon him two condemnations, amounting to ten years imprisonment, which he never filled. Marthy dropped into the theatrical profession, and was getting along fairly well. He was the director of a café-concert near the great boulevards, and himself appeared as a comic singer. He there negotiated for the control of the Menus Plaisirs and produced Les Champairol, but a police agent recognized him and rang down the curtain with "You are wanted."

On Saturday Mlle. Jane Harding, the young French actress whose playing in Le Maître de Forge has created a sensation in Paris, was married at the Registrar's Office, in Marylebone-road, London, to M. Victor Koenig, director of the Gymnase Theatre. The wedding was a very quiet one, the only invited guest being M. Mayer, the manager of the French plays in London, his son, and two other friends. The marriage was subsequently duly notified to the French Consulate in that city. Mlle Harding will shortly undertake the part of Juliet to Madame Bernhardt's Romeo, in a French translation by M. Richepin of Shakespeare's drama. There has been a good deal of fun over this wedding, as the parties to it are so well known. In answer to the question, "Why did they go to London to get married?" The "*pour passer le mer*" (to cross over the sea), but *mere* (mother) is pronounced in the same manner as *mer*, so the reply was really "*pour passer la mere*" (to get rid of the mother), and it is particularly appropriate, as the mother was bitterly opposed to the match. Somehow or other in this country, mothers who have daughters high in the profession, rarely wish them to marry; perhaps you may have heard of similar instances in America?

Patti has signed with Mapleson to sing in America next season. Although she does not leave until November, she has already received $8,000, and is to have $15,000 more in October. In addition to this, security is to be given in the sum of $50,000 before she sings a note. She is to receive $4,000 for each performance.

Mme. Fides-Devries has signed an engagement with Maurice Strakosch to appear in fifty representations in America for the sum of 300,000 francs. The agreement is to be carried out between the 1st of December, 1885, and the 1st of May, 1886. This is the lady who sang here last Winter and had a big row with the management. She is said to be a prima donna of rare voice and fine artistic ability.

The Committee of the Government appointed for the purpose of examing the budget giving subvention to the theatres have just made their report. Of the four theatres assisted by the Government, the Français, the Odéon and the Opera Comique are in a state of prosperity, whilst the Grand Opera is 104,047 francs behind. The Français is more than 300,000 francs ahead, the Odéon 12,850 and the Opera Comique 98,000. The committee recommends that more frequent performances should be given at the Opera and that the prices of admission should be very much reduced; and this is a very sensible suggestion.

A new piece called La Maison du Bonheur, by Emile Bergerat, has just been completed, and notwithstanding the conceded merits of the piece it was refused by the Français. By the way, this French idea of reading a new piece to the whole company, or a committee, and permitting them to vote upon its acceptance or refusal is a plan that might be adopted with advantage by some of your American managers. The Français is constantly having new pieces read to them, and have just accepted one by Raymond Deslands entitled Antoinette Rigaud.

M. Josse, who some years ago was director of the orchestra the Opéra Comique and afterward of the Imperial Theatre at St. Petersburg, committed suicide yesterday at No. 29 Rue du Chateau, Asnieres. He shot himself through the heart.

Mlle. Marie Adler, the young American songstress who is expected to make her debut next Winter at the Opéra Comique, gave an exhibition of her voice there on Saturday, in the presence of the director, Ambroise Thomas, and a few musical critics. She produced quite a sensation.

Miss Gertrude Griswold, who is put down as an American prima donna, will make her debut to-night as Marguerite at the Royal Italian Opera, Covent Garden, London.

Louis Davyl has written a new piece which is a satire on the Bourse (Exchange). It is entitled Isaac Héram, and gives it hot to the Jew clique which controls the stock market. L'Amour is the title of a new comedy in four acts, by D'Ennery and Davyl, which will be produced at the Vaudeville about Nov. 15. Jacko is the name of a new fairy piece which will soon take the place of Excelsior, which is now in its 400th night at the Eden. The Opéra Comique will bring out to-night no less than three one-act comic operas, viz.: Partie Carrée, L'Euclume and Le Baiser. The Renaissance is to reopen with a new play called Nous Allons Divorcer, and On Cassera du Sucre. Sarah Bernhardt has signed an engagement for seven years with M. Mayer, who has taken the Porte St. Martin. The Opera Comique, the Palais Royal and the Vaudeville will close July 1. Paul Heyse has written a one-act tragedy called Debts of Honor, which will soon be brought out at Munich. It is reported here that Haverly's Minstrels are making money in London. Charles Wyndham has secured an adaptation of Tête de Linotte, and will play it under the title of Fetherbrain. Marie Colombier has waived an appeal from the judgment which condemned her to fine and imprisonment.

Echoes from the Boulevards:

Two young men at the Gare St. Lazare entered a compartment of a car which was labelled "For Ladies Alone." An old lady already occupied a seat in a corner.

"You are mistaken, gentlemen," she said; "this is not your compartment."

The youths said nothing, but quietly settled down and lit their cigarettes.

"Insolent puppies," cried the old lady, "I shall complain and have you put out."

Just at this moment a guard passed, and she called him and demanded justice.

"All right, Madame," said he, "don't get angry; we will arrange all that;" and as the train started out of the station he gravely unhooked the sign from the door of the compartment and hung it on that of the next one to it.

Another:

A slovenly Hebrew, broken at the bourse, says:

"I will not have anything more to do with Egyptian stocks; I wash my hands of them."

JOHN—"Yes, and it won't hurt your hands either."

MENTOR.

Messrs. Engle and Johnson, managers of the Criterion Theatre, Chicago, arrived in town on Monday. Speaking of their interests yesterday, Alfred Johnson said: "Business during the past season has been very good, and most attractions have fared well with us. We reopen about Sept. 1, and have already booked thirty weeks out of forty-two contemplated. We have secured all of Shook and Collier's attractions and all of Brooks and Dickson's. We will also have the Hanlons, Oliver Doud Byron and Pavements of Paris. We claim the Criterion stage to be the largest in Chicago."

Our London Looking-Glass.

Shine out, fair Sun, and be our looking-glass,
That we may see the drama's shadows pass.
—Modern Ed. of Richard III.

This portentous paragraph is in the *Era*: "Miss Stella DeVere 'the continental comedy princess,' opens in New York, August 25." Now what or who is she to "open?" Is it the Marine Bank, Ferdinand Ward's mouth, a safe, or a millinery shop? Princess Stella (star by name if not by practice) Vere de Vere, I charge thee to explain.

† † †

I attended the funeral of Charles Braham for the reason that the first singer I ever heard much about was his father, John Abraham (the "A" subsequently dropped). My parents and godfather spoke much about the deep-chested Braham who sang at the Chatham Street Chapel in oratorio. As a young law student I heard his brother Augustus, who, in Temple Hall, accompanied Catharine Hayes and Julius Benedict in their series of concerts. When A. B. sang "My dreams are now no more of thee, whom I so fondly loved," in a sobbing voice, New York belles just returned from Newport sobbed also, as they put the case of recreant moonlight lovers to their own hearts. Augustus sang only a few months ago at a benefit concert in Leicester. When their three sisters married into the "aristocrasee" they raised no more, for lucre vile, their voices in a tender style. By and bye Augustus may become—let us sincerely hope not—a bankrupt veteran like Tamberlik, who, at seventy years old, is warbling at St. Petersburg, to restore a lost fortune. Another instance of Bulwer's saying: "Any man of ordinary talent can make a fortune, but it requires a genius to keep it."

† † †

Fun on the Bristol has captured Astley's, on the Brooklyn side of London—the Surrey. Jarrett sits beside the Westminster Bridge road, near the monument, and gives the old Niblo smile as he talks to you in his cooing voice; and Lizzie Kelsey seems to be younger than ever as she splits with laughter the sides of the Surrey-siders.

† † †

Send over for some of the engravings just out of Forbes Robertson's celebrated picture of the church scene in Irving's Much Ado. The likenesses of all the characters are excellent. Like Jefferson, Giddens, Leander Thompson, Laura Don and Helen Tracy, Forbes aforesaid ranks among artists in oils as well as among artists in stage turmoils.

† † †

The Actors' Benevolent Fund benefit was successful. It presented a bill that will become historical and worthy of becoming a precedent because there were no "olla podrida" nor a dramatic "haggis." The arrangements were as nicely dovetailed for result as mosaic work. Think of Irving, Wilson Barrett (and the four T's) Terry, Toole, Thorn and Terriss, with some of Louis XI.; Terry's Ophelia (and she *is* the maid whom Shakespeare made), Chatterton's best bits of Princess Ida, and Mrs. John Wood's Milliner's Bill all in one performance! The two D. B.'s were in the audience—Doud Byron and Dion Boucicault.

† † †

The vicinity of Charing Cross, midway between the rival American Exchanges, but especially in front of Gillig's Square, reminds about noontide strongly of the front of the Morton House, so many are the managers and actors of New York notoriety thereabouts, swinging canes, or chatting, or shouldering umbrellas, and showing how engagements are won. When Daly's company comes shall I say there will be an embarrassment of "riches?"

† † †

Oscar Wilde's "last" fits into the boots which Bernhardt wears in Lady Macbeth. He calls her recitals "rude, majestic prose." Omitting the "r" in the phrase, could he not thoroughly describe all her actions and situation? I hear affirmatively.

† † †

Better than any of the photos, the current *Figaro* gives the real face of Lord Garmoyle and its real "want" of expression. This is heightened as to vacuity by the conjunction of collar top into a chin supporter. Such a collar gives an idiotic expression to the best of features. This coachman's collar was intended to give a vacuous look. I am happy to say that this Garmoyle collar has, in the clever burlesques of the Haverly Mastodons, taken the place of the old Christy Minstrel collar of "points," and that well-dressed actors and society men wear the pinched ends under the chin. I make a prediction as to Fortescue vs. Garmoyle that after she has told her story a compromise of £7,000 will be accepted without verdict. She is determined to tell her story. Nor will she be cross-examined as to it—possibly as to her first engagement to Mr. Quilter—for Lord Cairns' lawyer well knows that a woman witness never budges from her first story. It was Fullerton's cross-examination of Miss Prescott that really got the verdict (afterward set aside) against the News Company; and whenever Mrs. Langtry is again examined I recommend the opposition lawyers to let her alone on her "story." Miss Fortescue, as an actress, has lost her case of the stage. By the way, there *is* a Captain Costigan. Finney *fere* is kept at a village on the Thames, where his beer and his pipe are limited as to partnership with his associates of the village public.

† † †

I recommend to the attention of dramatists the new novel, "The Dance of Death"—particularly as the "Kitty Milroy" of the book and her mother, as well as "Lord Wilborough," are real characters, well known in London. "And, I say, isn't the title good? Rather!"

† † †

Miss Griswold has joined at Gye's Opera House the noble army of American performers, and made a success equal to her Parisian triumph. By the way, the Gye negotiations from New York next Winter have broken off on the question of amounts.

† † †

Here is a domestic "Much Ado," overheard by a member of the Savage Club—and its annual dinner, just over, was a triumph of jollity:

He—"Now, I tell you, Benedict was the hero of the play as Shakespeare intended."

She—"Oh, you stupid"—(laughing the laugh so often heard behind the scenes when a prompter suddenly springs a comic jack-in-the-box at the woman who is to laugh while the heroine demurely awaits her cue of entrance). "I tell you Miss Milward was the hero."

† † †

The vraisemblance of Twelfth Night at the Lyceum is to be enhanced by Ellen Terry's own brother taking the part of her footlight brother, for their features are remarkable in resemblance. He has her same capacity of tossing gladness or sorrow alike to the full of it when the necessity for showing either arises. It is always similarly nice in a performance when the husband and wife of private life play the stage-married couple, as when Mr. and Mrs. Charles Kean played in The Gamester.

† † †

I am glad that Irving has got the great Kemble vase (presented to John Philip on his retirement, and accompanied with verses from Tom Campbell, whose "Pleasures of Hope" were gratified by his reposition in the Poets' Corner of Westminster Abbey), and more glad that Toole gave it to him at a cost of £100; but I marvel that either Fanny Kemble, the niece, or the children of Mrs. Kemble-Sartoris, allowed such a historical treasure to pass from the family.

† † †

Let young Sothern take heart, for an oval garter with medallions was the public present given to his father's old friend, Maude Forrester, at Coventry last week, as a testimonial of her Lady Godiva ride in the pageant last year. The ceremony of making her a Knight-ess of the Garter on making a night of the garter, or what you will on that twelfth night of June, was conducted by Mr. W. Podbury (what a name for a farcical character!), and F. and P. had a Mazeppa-like ride over the English language in search of compliments for each other.

† † †

Dramatic gossip—rather dull and wanting in piquancy just now—has had a little Worcestershire sauce to flavor it in the chaff put at the Rev. W. K. W. Chaffy-Chaffy (this is a real name in the clerical list), of a Worcester village, who got up at his vicarial residence the burlesque of Beauty and the Beast. He could not, of course, procure a license for his performance with ticket money, so he beat the devil around his parochial bush by making this address: "I need not remind you that the expenses of the play are considerable. Sixty-nine dresses, either hired or made specially, including four complete suits of silver armor, six scenes (painted specially for this play), all sorts of properties, etc., etc., are not got for nothing. Meanwhile no charge is made for admission. On each ticket, however, is entered the amount that would be required if the ticket were sold, and not given gratuitously, so that everyone is aware of what he is doing in asking for seats at a particular figure, and will naturally present as a donation, when the plates are handed round, not less than that sum. I mention this more particularly now, as when the expenses of this play are refunded we propose to give a night for the benefit of the Mechanics' Institute at Evesham." Possibly the theatrical licensers may get hold of him and make Chaffy-Chaffy a rector in curia.

† † †

Three novelties are in rehearsal, as I write, for instant production—Albery's new comedy of Featherbrain, at the Criterion (Wyndham in the audience taking his rest with cloak managerial round him); and James Mortimer's Gammon, at the Avenue (Charing Cross Embankment). Featherbrain is a title reminding me of Lester Wallack once trying to coach and then scold for stupidity a super who had one critically placed line. "Mr. Wallack," said the latter, "I will try my best; but, as a general thing, what goes in one ear almost instantly goes out at the other." "That, my fine fellow," rejoined L. W., "is because there is so little intervening in your head between your ears." I hope Albery's comedy will "go"—for the sake of his old reputation and for that of his charming wife, who is so proud of him.

A. Oakey Hall.

Professional Doings.

—Sheridan Shook has returned to the city.

—Manager Milsom, of Nashville, is in the city.

—Frank Farrell has left Chicago for San Francisco.

—Henry Pincus is the latest to patent a theatre chair.

—Ida Glenn goes with Robson and Crane next season.

—Callender's Minstrels open in Denver on Monday next.

—Marie Brandon is now playing Millie in May Blossom.

—Rice's Surprise Party closed season on Monday night.

—My Partner will be played in Liverpool on Monday next.

—Edward Sothern is introducing music into Whose Are They?

—Den Thompson's season will open in Chicago August 25.

—Alma Stuart Stanley is playing at the London Alhambra.

—Mlle. Brianza will be the premiere in Sieba at the Star Theatre.

—Louis Raymond has joined Ford's Opera company in St. Louis.

—A. C. Gunter yesterday engaged Robert P. Gibbs for D. A. M.

—Eric Bayley has engaged Florence Gerard for his comedy company.

—D. F. Beddel, the tenor, has been engaged by Denman Thompson.

—T. Henry French is expected to arrive in the city on Monday next.

—Philip Goatcher is preparing to work on the scenery for Called Back.

—Kate St. Louis, soprano, late of the McCaull forces, is at liberty.

—Henry Nelton has been engaged to play in The Crimes of London.

—W. H. Whedon has signed with William Stafford and Evelyn Foster.

—Emma Hagar, late of Gus Williams' company, goes with Janauschek.

—Lizzie Payne will remain a member of the Bijou Opera House company.

—Cyril St. Aubyn went to Manhattan Beach on Monday for the Summer.

—Leo Cooper has been re-engaged by Rhea. Owen Ferree is also re-engaged.

—May Stembler has signed with Tompkins and Hill, of the Boston Theatre.

—C. B. Bishop opens his season on Sept. 8. He will play nine weeks in Texas.

—Kate Claxton will only play twenty weeks next season, most of which is filled.

—Charles M. Roblee is among the engagements for Bertha Welby's company.

—De Loss King, Gus Williams' "good second," will Summer in Wadsworth, O.

—W. A. Mestayer is suffering from malaria. There is a good deal of him to suffer.

—The Fun on the Bristol company is not doing very well on its Summer junket.

—The Bijou Opera House Bluebeard company returned from Boston on Monday.

—W. E. Gavin, one of the Wallack Theatre staff, is recreating at Middletown, N. Y.

—An ice-cream festival was tendered the May Blossom Children on Saturday last.

—F. H. Bunce has left the Madison Square for a month's tour of the watering-places.

—Stetson wanted to buy Jarrett's performing elephants, but the latter wouldn't sell.

—John Stetson returns from Chicago on Friday next, according to Maze Edwards.

—The Grand Opera House in Cincinnati will be reopened Sept. 6 with the Hanlons.

—Ben Teale has been appointed stage director for all of the Kiralfyean enterprises.

—Walter Standish goes with J. K. Emmet next season, making his third with that star.

—John T. Raymond sails for England next Saturday and will remain there until the Fall.

—Edward C. Georgie, advance or advertising agent, is at liberty for the coming season.

—Lillie Shandley has several offers for next season, but will probably remain at the Bijou.

—Herman L. Perlet has become musical director of the Templeton-Brown Opera company.

—J. F. Crossen takes The Banker's Daughter on the road again. He did well with it last season.

—Tony Pastor and company returned to town last Sunday. Antonio will rest for five weeks.

—The Queen's Lace Handkerchief opened in Atlantic City on Saturday last to a packed house.

—Mattie Vickers closed a tolerably successful season on July 5. She starts out again Sept. 1.

—John T. Raymond will open the season at Robinson's Opera House, Cincinnati, week of Sept. 6.

—Cecile Fernandez, late of the McCaull Opera company, has been engaged by Emma Abbott.

—On Sept. 1 Falka will be produced at Haverly's Theatre, Chicago, by one of the McCaull Opera companies, afterward going to Philadelphia, where McCaull has booked time for his attractions up to March, 1885.

—Brooks and Dickson are making some changes in the route originally laid out for Ristori.

—W. W. Walker, of Sherman, Texas, who is interested in theatricals in the South, is in the city.

—Helen Ottolengui has been engaged by the Frohmans. Last season she played in the Stranglers.

—The minstrel troupe which Hyde and Behman will send out in September will be a hundred strong.

—Several of the Bijou Opera House company secured engagements in Boston and remained there.

—Al. Hayman, manager of the Baldwin Theatre, San Francisco, will arrive in New York this week.

—The season of comic opera at the Cosmopolitan, according to Manager Wood, has been profitable so far.

—Rice's Surprise Party is in Chicago, where some of the people have been engaged for the burlesque Adonis.

—Manager Gray, of Newark, informs a Mirror man that his season generally has been a bad one.

—Richard Parker, of St. Louis, has been in the city several days engaging people for his new theatre there.

—Fatima Diard has left the Templeton Opera company and is with Rice and Dixey's Burlesque company.

—James T. Maguire has been re-engaged by Samuel Colville as Treasurer of the Fourteenth Street Theatre.

—J. C. Carlisle, manager of the new Opera House, Jacksonville, Fla., is in the city arranging for attractions.

—Leona Clark, playing Bobsky in Falka, has had offers to appear in drama, but has elected to remain in opera.

—The scenery for Sieba is ready. It promises to be nearly as extensive as Excelsior. The tableaux are numerous.

—Joseph H. Hazelton and wife have signed with Lizzie Evans. At present they are sojourning at Long Branch.

—Edward Kendall writes that he will press the sidewalks of Union Square on the 14th, remaining here a full week.

—Knowles and Morris closed their season of comic opera at the Grand Opera House, Brooklyn, on Saturday night.

—Ellie Wilton will appear in Distrust at the Fourteenth Street Theatre, on July 21. Henry Aveling has also been engaged.

—Fanny Rice remains in Boston, having been specially engaged to appear in An Adamless Eden at the Oakland Garden.

—The company which Barton and Farren took to the Thousand Islands, including Pauline Markham, closed on Saturday.

—J. W. Carroll, late advance agent for Lizzie Evans, will go in advance of one of the Mountain Pink companies next season.

—At the expiration of the run of May Blossom it will be sent to Philadelphia, and thence to Boston, with the entire original cast.

—Frederick Sheldon was elected a governor of the Casino on Thursday last in place of Hollis Hunnewell, of Boston, deceased.

—Eighty professionals arrived in New York from Boston on Monday, including the Bijou, Tony Pastor's and two other companies.

—Dan Sully's Corner Grocery is booked in leading theatres only. Ed. H. Banker, the veteran minstrel, is Mr. Sully's manager.

—Manager McCaull is contracting with artists up to June 1. This is no doubt to keep them from contracting with the Aronsons.

—Ted D. Marks has been engaged to go ahead of Patti Rosa. He has been with the Grau Opera company on its Summer tour.

—Berrie Jarrett, the business manager of Rice's Surprise Party, has been playing a part in Pop. It was his first essay on the boards.

—Manager Collier has been examining the entrances of the Union Square Theatre with a view to further alterations and improvements.

—Gilbert Elliott, the young English actor who appeared in The Wages of Sin and Justine, has signed with the Salsbury Troubadours.

—Newark is also to have Summer opera. The front part of the Grand Opera House there is being fitted up with plants and beer tables.

—On its way across the continent The Devil's Auction tarried in Salt Lake City three nights, and drew $2,000 from the pockets of the Mormons.

—After playing two weeks at the Walnut Street Theatre, Philadelphia, Frank Mayo tours the principal cities of the South and West.

—Thornton and Handel propose to engage and equip a good opera company, playing the popular operas, and take it on the road next season.

—A Summer season of light English opera will be given at the Highland House, Cincinnati, opening 9th, by the Louise Lester Opera company.

—Daniel Frohman states that Belasco has gone to England specially to bring over the business of Called Back. It is his first ocean voyage.

—On Monday evening, at the Cosmopolitan, an admirer of Eva Barrington flung a bouquet on the stage. Attached to it was a valuable bracelet.

—The Columbia Yacht Club and the Madison Square Quartette, assisted by the juveniles of the theatre, gave a concert at Treasurer MacIver's residence on July 4. Mandolin solo by James Lee and piano recitals by F. C. Cramer formed part of the programme.

—Sophie Bryant, late with the Wages of Sin company, has signed with Poole and Gilmore for The Seven Ravens. Mamie Eaton is also engaged.

—Messrs. Sumner and Sweet have engaged for their next Cosmopolitan Sunday Concert De Wolf Hopper and the Madison Square Quartette.

—Edward Temple and wife (Polly Winner) have been engaged by Shook and Collier for Storm-Beaten. Annie Winner has also been engaged.

—Harry Mann and Gus Pixley are in negotiation with James Routhe for one of his plays. They desire to add to the reputation of W. J. Scanlon.

—John Sotcon's chief representative next season will be Mate Edwards, who, so far as the veteran manager's moods are concerned, is away up in G.

—Ten weeks of Lizetta Elliot's season have been booked by Manager Cameron. The Novelty Four, Mark Sullivan and others have been engaged.

—Salt Lake City is being overdone in the amusement line—so much so that the Rajah engagement, late in June, was played to haggarly houses.

—Clara Wisdom has joined W. T. Carleton's Opera company. Fra Diavolo and Iolanthe will be played by this company in addition to The Merry War.

—Frederick Daly, the author of the latest panegyric on Henry Irving, is an English journalist who represented a London paper in America during the tour.

—Sophie Eyre plays Vera to Mathe on Monday next at McVicker's Theatre, Chicago. Enid Leslie will essay the part of Fedosia Leach for the first time.

—The following professionals are summering in Savannah: James Neal, Lawrence Hanley, Frank Rendick, W. D. Sams, Harry Duffield and Nellie Pierce.

—Edgar Strakosch says that Maurice Grau made a large sum of money on his Mexican and Cuban seasons. The time for Aimee's season is nearly all booked.

—G. B. Sapoer, musical director of Blanche Correlli's Opera company, is very ill. He had to retire from the orchestra during the performance on Wednesday night.

—Clara Morris will play but twenty weeks next season, with a repertoire consisting of The Governess, Miss Multon and Alixe. At present her health is fairly good.

—Maze Edwards says he has booked very few attractions as yet for the Fifth Avenue. The applications are many, and he says Stetson can afford to pick and choose.

—The following professionals are at Long Branch: Mr. and Mrs. Edwin Thorne, James W. Collier, Fred Mandee, Maggie Mitchell, Starr Morrissey and Agnes Herndon.

—E. F. Benson telegraphs that he has completed, at a cost of $25,000, a Pullman car, to be called "Helen Sedgwick," in which the star and the Silver Spar company are to travel.

—Although it has been announced from one quarter that Twins will be produced at Wallack's on August 11, Theo's posters are on the bulletin, announcing her opening on Sept. 1.

—While the Republican Convention was being held in Chicago the theatres did a bad business. On Monday night all of them were crowded. The Democratic Convention is on.

—Cyril Scott has gone to his home in Spring Valley, N. Y., for the Summer. He goes with Bertha Welby next season. He is at work upon the adaptation of a play from the French.

—The original of the "crank" in Whom are They? young Sothern's comedy, is an actor who is now an inmate of a lunatic asylum, and whose father is a leading Western statesman.

—Athlon Lawrence will again be leading man in Barney Campbell's Siberia. Mr. Lawrence is summering at Camp Delaware, somewhere in New Jersey. He owns the Camp.

—Robert P. Gibbs, an excellent light comedian, has been added to Gunter's Comedy company. He will probably play Alphonse in D. A. M., and Livingston, the dude, in After the Opera.

—The Falstaff Club formally opened on Monday at No. 8 Union Square. Ben Magnley, Louis Aldrich, John Jack, Frank Curtis, Fred. Bryton and the junior Dam are the founders.

—The colored tragedians were well patronized at the Eighth Street Theatre last week. Sable society was in a flutter over the engagement, which was one of profit to Manager Thompson.

—An opera company is playing through Ohio under the title of "the Bijou Opera House company from New York." Manager Donnelly requests The Mirror to state that it is a fraud.

—Emma Pierce (Mrs. J. E. Ince) is receiving much praise from the New Orleans press for her performances at the West End. Her recent appearances have been as Wanda, in The Grand Duchess; Mme. Lange, in Mme. Angot; Countess, in Olivette, and as Fiametta, in The Mascotte.

—The lobby of Tony Pastor's has been converted into a sort of conservatory. The plants give the entrance an inviting appearance. Billy Kennedy, the major domo of the establishment, sits embowered therein and holds afternoon levees. Opinion is equally divided as to which is the handsomest man on the block—Mr. Kennedy or Mr. Collis, in charge of Tammany Hall.

PROVINCIAL.

BOSTON.

Vacation, with the Daly Brothers, Lizzie Derious, and other variety people, has been the attraction at the Boston Museum. The piece is not worth the slightest attention in the way of criticism. It is a good sort of variety show, and that is all. None of the people can act or sing, though I caught myself laughing a number of times at their funny business. The idea of the "king high-kickers" attempting to personate a Harvard and a Yale student is funny enough to make anyone laugh. And Lizzie Derious has not the faintest idea of what a Vassar College girl is. The house was literally packed the first night. I did not get in again.

Tony Pastor had large audiences all the week at Oakland Garden. The variete show at Park Square Garden was a good one, of the strong kind demanded and enjoyed at these resorts. Variety at the Boylston. The doors are closed at all the other houses.

Edward Kendall has returned to Boston, and is subscribing.

Mrs. Thomas Barry is at Sharon, recovering from the effects of her recent fall.

Manager Charles Burnham, of the Globe Theatre, and his wife, are at Lake Willoughby.

Napier Lothian, leader of the Boston Theatre orchestra, left for Saratoga on Saturday, and will please music-lovers at the Grand Union till the beginning of the next season here.

Gertrude Franklin has gone to the White Mountains.

The Kiralfys are at Ocean Spray.

Fred Conner, who gravitates between the door and the box-office of The Bijou, and gives satisfaction alike in both places, besides being popular with the public, goes to Oak Bluffs for the Summer.

James A. Gilbert has sold all his right in the Peck's Bad Boy show to his former partner, Charles Atkinson. Mr. Gilbert will continue with the company during the present week in Providence, next week in Worcester and the following week at Oakland Garden, when his connection will be severed entirely. I spent an evening musically with him and his wife (Florence Bates) at their residence on Blue Hill avenue, Dorchester, recently, and learned that their arrangements are not fully made yet for next season, though they will probably appear in a more musical sphere, and one, hence, more congenial to their tastes and capabilities.

Augustin Daly's co. will appear at the Boston Museum on its return from the London engagement. The Museum evidently is in for a series of booms next season.

I see it is stated that Woolson Morse is at work on another opera. When this gentleman learns that an opera depends quite as much upon a libretto as upon the score for success, and that a libretto proper is not a hodge-podge resulting from farming out different songs to different people, he will be ready to learn something more.

There is a possibility that one of the Madison Square cos. will appear at the Park Theatre in August, though the regular season will not open until Sept. 1, when The Squire will be brought out in grand style as a special production, with Agnes Booth in the cast.

Lawrence Barrett, immediately on his arrival in America, will proceed to his cottage at Cohasset, and remain as long as possible before going to Colorado.

With the performance of last Saturday, the Bijou Theatre closed, and will remain so about a month. A. C. Gunter's D. A. M. coming August 8.

I saw Alfred Wilkie and J. B. Mason in the Bijou audience Wednesday evening.

A. L. Wilbur, of the Wilbur Opera co., will be in town in a few days.

George P. Hawthorn, who smiles so grimly on ticket-buyers at the box-office of the Bijou Theatre, is off with Manager George H. Tyler on his cruise to Mt. Desert.

Robson and Crane are at Cohasset, where they will remain until the first of September.

Edward H. Hastings, President of the Bijou Theatre Co., will Summer at his former home in Walpole, N. H.

Martin Pease, treasurer of the Globe, has been making himself comfortable at the Atlantic House, Nantasket Beach.

Sam Lucas has recently been singing Fred McAvoy's celebrated song, "A Rolling Stone Gathers no Moss," with great success. The boys are beginning to whistle it on every possible occasion. Mr. McAvoy is stage manager of the Boylston Museum, and where a new man comes on at Monday morning's rehearsal, whistling the air, Fred beams all over, and can hardly wait till the rehearsal is over before asking him out to take something. People engaged for future appearance at the Boylston will govern themselves accordingly. Mr. Lucas sang it at a Fourth of July celebration at Lake Walden, near Boston, eight times before the audience ceased its uproarious applause.

E. N. Catlin, the composer, and leader of the Park Theatre orchestra, is at Springfield, N. Y., for the Summer.

The Beacon, of last Saturday, has a pleasant sketch of Mrs. J. K. Vincent, Boston's prime favorite, who next April will celebrate the fiftieth anniversary of her appearance on the stage. From this article we learn that the lady made her debut, at the age of eighteen, in April, 1833, at Cowes, in the Isle of Wight. She played in England for eleven years, and came to America in 1846, playing at the Old National for six years, going to the Boston Museum in 1852, where she has been ever since, with the exception of the one season of 1870-71. She is a prime favorite, and will have a royal ovation next April.

James M. Tracey, the pianist, is at Pleasant Mountain, Maine, for the Summer.

BALTIMORE.

From a theatrical point of view, the town is, at present, a dreary, arid waste, in which the Academy of Music is the one bright, green spot. The theatres are all closed and deserted, and a professional is not seen here from June until late in August. In the meantime Manager Hart's clever co. is drawing crowded houses at the Academy every night, and giving bright, enjoyable performances. Last week Bocaccio, Perichole, Princess of Trebizonde, Fra Diavolo and Bohemian Girl were given, and on Monday night the week opened with Geisha Girl, Jeannie Winston appearing as Marasquin and Francesca Guthrie as Geisha Girl. Next: Grand Duchess.

The walking match season at Kernan's Summer Garden came to an abrupt close on Thursday night, owing to lack of patronage, and the garden and theatre are closed for the Summer. Buffalo Bill and his Wild West show began a short engagement at Druid Park on Monday afternoon and during the day gave a parade through the principal streets.

Manager Furt and his co. spent Sunday last at Cedar Point, on the Potomac River, and the occasion was a success. Sam is a jovial host and leaves nothing undone for the comfort of his guests.

CINCINNATI.

Olivette, sung by the Thurston and Handel Opera co., at the People's, was creditably rendered, and despite the extreme heat of the week, business was far from unprofitable. Agnes Earle, in the title role, renewed the favorable impression created on her last visit. Her assumption of the character will compare favorably with that of any artiste we have had here during the season. The chorus, while not particularly strong in point of numbers, was thoroughly disciplined and unusually effective. Both theatre and museum department of this resort will remain closed until latter part of August, and in the meantime several needed alterations and improvements will be effected.

Reflections: The various hilltop resorts all report an unusually large business on the 4th.—W. O. Bates, erstwhile dramatic critic of the monthly lamented *News Journal*, has accepted a position on the editorial staff of the St. Paul (Minn.) *Pioneer Press*. Aside from his great popularity with the local managers, the majority of whom are disconsolate over his departure, Bates' most marked peculiarities were the facility with which he was wont to compile his Sunday columns from THE MIRROR without crediting, and his hallucination that Henry Irving was the finest actor of the present age.—George Wilson, of the Barlow-Wilson Minstrels, was in the city during the week, arranging for printing for the season.—Theo. Mithoff, treasurer of Heuck's New Opera House, who has been absent in central Ohio for several days, returned on.—The Grand Opera House will reopen Sept. 6, with the Hanlons in Le Voyage en Suisse as the inaugural attraction.—The Louise Lester Comic Opera troupe will begin a Summer season at the Highland House, 4th. Four performances will be given weekly, Wednesday, Thursday, Saturday and Sunday being the days specified, with Mascotte as the opening programme. A stage some 12x40 feet is being erected, and with its excellent composition the troupe should, at popular prices, draw largely.—H. W. Herman, last season with the Lizzie Evans comb., was in the city 4th, en route for New York.—John T. Raymond opens the season at Robinson's Opera House, Sept. 6.—The Louise Lester Opera co. will repeat Chimes of Normandy at Heuck's New Opera House this season. De Lange, the comedian of the party, is without exception the best Cincinnati has seen during the season, and his Lorenzo in the Mascotte completely eclipsed Dixey's interpretation of the role.—Wash Melville, the well known comedian, was in the city for several days past week.

CHICAGO.

The Daly co. closed a very successful engagement of four and a half weeks at Haverly's, playing The Country Girl for the last three nights, and leaving for New York immediately after the Wednesday night performance. Ada Rehan looked charmingly and acted with great vivacity the part of Peggy, winning new laurels by her artistic work. Next to her in merit was John Drew and Charles Fisher, both of whom caught the spirit of the old comedy, and brought out the points with force. The remainder of the week was devoted to a revival of An Arabian Night, in which Maggie Harold and George Parkes appeared to advantage. This week Rice's Burlesque co., with Harry Dixey as the star, make their appearance in Adonis, the Statue.

The Wallack co. drew very good houses to the Grand, where they performed Lady Clare. This version of the French novel has many features superior to that of Mrs. Henderson, seen here recently, with Cora Tanner and George Learock, but is not so connected in story or so dramatic in treatment. Sophie Eyre, the new English actress, achieved instantaneous recognition as an artist of more than average merit, and fully compensated for the loss of Rose Coghlan. Miss Eyre will undoubtedly prove a valuable member of the co. Of the co. in general, J. C. Buckstone made a most favorable impression, as did Adele Measor. Osmond Tearle rather disappointed his admirers as John Middleton. The same play all this week, to be followed by Moths.

Excelsior remains one week more at McVicker's. Business has been bad all along, and full houses for the remainder of the season would not reimburse the managers for their outlay. Shadows of a Great City will be produced 14th.

The Chicago Museum was packed at every performance of Uncle Tom's Cabin, by the Draper comb., and will remain one more week. W. W. Kelly's skill in advertising was the cause of the rush. He issued free passes to the public-school teachers, and distributed checks—that could be exchanged for a seat on payment of ten cents at the box-office—to all the school children. Over 8,000 attended on July 4, and the average was 5,000 at each performance.

Dickson's Sketch club met with tolerable success at the Standard. Gus Thomas and Frank Smith are very clever comedians. Mr. Thomas is the treasurer of the Peoples' Theatre in St. Louis during the regular season. This week Fun-Bang-Boom, presumably a sort of theatrical firework, with laughter as a fuse.

The Morrison co., at the Academy, closed their season with no money in their pockets. Not that we mean salaries are behind, but no one will have their pockets stuffed with lucre. The engagement about paid the expenses of all concerned. The last week was devoted to a revival of The Ticket-of-Leave Man, a drama that might be expected to draw at any time; but a fair business only can be recorded in this instance. The theatre closed on Monday with a benefit to John Muir, the treasurer.

Thomas Greiner, of the Lyceum, has fitted up a portion of his Summer garden with a stage, and began a comic opera season with The Grande Duchesse. Lisa Weber is at the head of the co., but her performance is below par. W. A. Morgan, of New York, is the tenor, and is passable. Amy Gordon is to join the co. this week, and will add greatly to its strength. The charge for admission is very low, and with a meritorious performance of light opera, the venture ought to prove a success.

Items: Grace Ruth Henderson has been especially engaged to play the Duchess de Sonnac, in Muth's, with the Wallack co.—Joseph Jefferson is in town. He comes to attend the production of Shadows of a Great City, which is under the management of his son.—J. M. Hill is back from Buffalo, much elated over his new theatre in that city. He will remain here for several weeks.—Agnes Hallock goes to Columbus, O., shortly, to join the Emerald Opera co.—The management of the Chicago Church Choir Opera co. have wisely changed the name to the Acme Opera Comique co., and will open at Schlitz's Park, Milwaukee, on July 7, appearing in Fatinitza. The operas to follow are: Chimes of Normandy, Pinafore, Grande Duchesse, Patience, Iolanthe, etc. Frank Howe, Jr., is business manager. A. S. Wadhams, the theatrical costumer, is the manager and backer of the venture, and the theatres the proper dressing of the operas. The artists of the co. are the same that composed the Chicago Museum Opera co. that played ten weeks to the best business in the city, in the face of direct competition of two of the most popular opera cos. before the public—McCaull's Merry War and Boston Ideals.—The Carleton English Operacs., which starts out on the 9th from this city under the management of Will J. Davis, is likely to meet with success. It has a corps of singers that stand high in public regard, including William Carleton, Jay Taylor, Harry Standish, N. H. Clark, Lily Post, Jessie Bartlett-Davis, Rose Beaudet and Clara Watkins. There will be a chorus of twenty-five and an orchestra of twenty. The co. opens at Racine 9th. The repertoire is The Merry War, Fra Diavolo, Martha, and similar works.

ST. LOUIS.

Uhrig's Cave (Pat. Short, manager): Nell Gwynne, Planquette's new opera, received its first representation here on Monday evening, June 30, before a large audience. It made an immediate success, and was warmly received. Its music is very pretty, and this, as well as the acting, is at times reminiscent of The Chimes. Blanche Chapman, as the heroine, was very clever, the protean work—she plays four characters—being especially well done. Gene Herrick, as Lady Clare; Minnie Hosmer, as Jessamine, were also good. George Denham made a decided comedy hit as Squeak, the bradle; and Lou Raymond sang and acted well as Wootle, the miner—a reproduction of Gaspard. Paxton and Clarke were excellent as Buckingham and Rochester, and the chorus was especially good and well drilled, the orchestra was excellent.

Items: The Dime Museum closes the present week.—An effort has been made by John McCaull's attorneys to prevent the Ford co. from singing Nell Gwynne; the matter is now in the courts, and although an injunction was refused, Judge Thayer will soon give the matter a full hearing. Messrs. Cottrill and Short having furnished indemnity bonds.—Several nights during the past week Blanche Chapman was unable to go on, and her part in Nell Gwynne was assumed at short notice by Alice Wey, who did excellently. She is a wonderfully useful little woman, and remarkably quick in study.

CLEVELAND.

Pirates of Penzance was brought out in splendid shape at the Gardens last week by the Wilbur co. The attendance was large during the run. Manager Collins is consequently happy. In company with the majority of the audience, I enjoyed the production and consider it above the average. This opera has always been known to be exceedingly strong in sparkling music and scope for acting, and it will not fail to give pleasure so long as it is as well interpreted, handsomely mounted, sung and acted as it was last week. The cast was well filled and quite even. Susie Kerwin was equal to the situation as Mabel, and gave life and animation to the whole cast by her bright acting of this important part. James Conly's Frederick was well sung and acted. Ed. Chapman's Sergeant of Police and A. W. MacCollin's Major-General were roundly applauded. They are both excellent comedians. There is no need of mentioning all the parts in detail, when it can be said in general terms that all were well rendered, and the reputation of the Wilbur Opera co. will not suffer at present. Billee Taylor and Olivette will alternate this week. Estrella, a new opera, has been in active rehearsal for the past three weeks, and will probably be in readiness for next week.

During the stay of the Wilbur co. in this city the gardens have been patronized by our best people. The co. has received unqualified commendation during the engagement, and is giving us something we have never before had—that is, first-class operatic performances during the hot months.

Dan Catoir's White Elephant, a new Summer garden and theatre, was opened to the public on the 4th, and was crowded all day. It is a pleasant resort, and we predict popularity. The Spanish Students, in connection with the Arion Quartette and Mrs. Kimball, the Boston soprano, form a good bill of attractions for the coming week.

Local talent gave U. T. C. at the Opera House, 4th, to small business.

Wilbur Opera co. gave Billee Taylor and Mascotte at the Academy, Fourth of July, matinee and evening. Both performances were unmercifully guyed. A dress-rehearsal could not have been less interesting to the audience.

Jessie Hatcher, a remarkably handsome young lady of this city, has received her engagement as second lady of one of McCaull's opera companies, and also a call from Dunlap, the agent, for Sept. 27. Miss Hatcher has a strong, melodious voice and, we understand, considerable stage talent.

Edwin Davies, of the Rhea comb., is spending his vacation at his home in this city. Your correspondent desires to acknowledge the "regards" sent by him from Manager Chase. May his shadow never grow less, and the lock on his strong box keep good guard over the goodly pile therein contained.

Charles Hopper returned from the Silver King co. last week, and is now absorbing the dusty atmosphere in and around Unionville, Ohio. Charles M. Holly, of this city, takes a position in the chorus of the Wilbur co. this week.

"Shall I Tell You What She Said," a new song-and-dance, written and composed by C. Harvie Hoffer, of the Wilbur Opera co., has been accepted by Carrie Swain, and will be in her new play shortly to be produced at the New York Comedy Theatre. Charles Frew and his wife (Eva Glenn Baker) are summering in East Cleveland.

SAN FRANCISCO.

[LATE.]

Langtry closed at the Baldwin on June 28 with certainly over $25,000 receipts credited to her drawing powers for two weeks, and has gone in her own car on a flying trip to see the glories of the Yosemite before starting Eastward. The Rajah co. opened at the Baldwin Theatre last night to a fine house and made a favorable impression. The Devil's Auction opened at the same time at the Bush Street Theatre and made a hit. Anything that has a Satanic prefix to it is sure to go in this town, and I think the Auction will become very popular. The Rajah is here for two weeks and the Auction for four. The Bijou Opera co. follow at the Baldwin.

Nat Roberts, the Monty Crabb representative at the California Theatre, has arranged for excursion trains over the roads from the interior towns for this, the 4th of July week, to give all an opportunity to see the play. It is up for its third week, but will be withdrawn after next week. James O'Neil and the Monte Cristo will continue the season at the California in one of his favorite plays for the succeeding five weeks.

It is a pity that Fred Wardo, Kate Forsythe and co. did not have a larger house last night to see Ingomar. It was well acted and deserved better. They close at the Standard this week—the last three nights in Virginius—and go to Oregon, opening in Portland on the 11th. Thence they start East over the Northern Pacific. The Standard will probably remain with closed doors for a while.

Nothing is fixed positively about the Italian opera co.'s from Mexico season at the Grand Opera House. Negotiations are still pending, with every prospect of their coming.

There are a multitude of the profession in town since Manager Bert closed the dramatic season at the Grand Opera House and the old Theatre. Some have formed small traveling cos. and gone in interior ventures. There is nothing here for local talent now. The Dramatic Union, with its exacting demands, has estranged itself and all local attractions out of situations by closing up the only theatres that gave them employment. Some of the boys are calling it the Dramatic Plunder. Among others on the roadside Ben Cotton and co. and the Cogill Brothers. The first with a dramatic co. and the last with a small minstrel troupe.

Kate Castleton, too, is afloat once more she left Pop. She appears with James M. Ward and co., 3d, 4th and 5th, for a holiday venture, in Oakland, in John Brougham's Lottery of Life, appearing in the concert-hall scene in her specialties.

W. W. Randall, who came on in advance of The Rajah, has done some very good work in the Frohman interest since his arrival here.

W. E. Sheridan is in town disengaged. So is Gardner and nearly all our actors. Nat Goodwin closed his season and disbanded his co. at Los Angeles on June 21. They proceed East from there. Goodwin returned and will tarry with us a few days before going East. Lotta de Rogers has contracted for a season of Charlotte Thompson at the Bush in August. Charley Reed goes East shortly. We are to have a minstrel season at the Standard in the early Fall, under Reed and Emerson's management.

COLORADO.

DENVER.

Tabor Grand Opera House: Peter McCourt, manager. Charles A. Gardner, the German dialect comedian, produced Karl to good houses week of June 30. The play is considerable above the ordinary run, and Mr. Gardner's impersonation of Karl, the lazy peddler, was perfection itself. He is a thorough comedian, and has a fine singing voice. Encores were highly appreciated, and received generous applause. George K. Caine, as Ernestus Tibbs, was intensely funny. His make-up was excellent. Although the audiences were disappointed in Topsy Venn's acting, they were well pleased with her dancing. O. K. Decker is certainly a wee bit of humanity. He took quite a prominent part in the performance. The rest of the cast was evenly distributed. Warde-Forsythe combination in Queena, 7th, week.

Academy of Music (McFadden Bros., managers): Good houses greeted Rice's Surprise Party in Pop. Kate Castleton's place is ably filled by Emma Hanley, who sang "For Goodness Sake Don't Say I Told You," in a charming manner, and was obliged to respond to an average of six or seven encores each night. The Tyrolean Warblers, Four Irades, and the specialties of Messrs. Ensing and Stembler, and Messrs. Richmond, Donnelly and Harold were met with storms of applause. The Party is a merry one, and a more enjoyable performance has never been given on the Academy stage. Leon and Cushman Comedy co., 7th, week.

Item: Manager Samuel Thall will leave the Pop co. on the closing of season at Council Bluffs, Ia., and will assume the management of Leon and Cushman Minstrel Comedy co. He says the Pop co. had a successful western tour. The Tabor Grand programme, called *The Echo*, gotten up by George D. Betts, is a newsy little sheet, and the publisher is entitled to a great deal of credit for the excellent manner in which it is issued.—Eddie Stuart Curran, who took the part of Fushos in the Bombastes Furioso burlesque, given on the night of Mrs. Forrester's benefit, is a little actor, and notwithstanding his years spoke his lines much better than some of his elders. Nettie Hewitt favored the audience on the same night with operatic selections, which were rapturously received. This lady has a magnificent voice, very clear and sweet, and under perfect control. The souvenirs are simply exquisite. The photos are edged with fringed satin of different shades, and a splendid picture of ex-Senator Tabor on satin, adorns the back. The ladies who were fortunate enough to be present on Rhea's opening are enthusiastic in their praise both of the souvenirs and the Tabor Grand management, who are untiring in their efforts to please their patrons.

CONNECTICUT.

NEW BRITAIN.

C. B. Palmer having resigned the management of the Opera House, John Hanna, one of the stockholders who had the management of the house one season, has taken a lease for five years. Mr. Hanna was the sole owner, and for several seasons manager of Hanna's Hall, which stood where the Opera House now stands, until destroyed by fire several years ago. We wish Mr. Hanna success.

Bartlett's Novelty and Specialty co., under canvas, during the past week, has done little better than paying expenses, though the show is a good one. Factories are shut down for two weeks, and ball games and picnics have done all the business. The next stand is Middletown, one week.

DISTRICT OF COLUMBIA.

WASHINGTON.

Buffalo Bill's Wild West, at Athletic Park, drew crowds last week from 1st to 5th. Mr. Cody was warmly welcomed by the many Army men in this city who have seen service on the plains with him. Impressionable Department girls went wild over the picturesque scout and his companions, admiring even the cowboys and Indians. Two of the latter were left in Garfield Hospital, one injured by a fall, the other suffering with pneumonia.

Alice Oates has been drawing well at the Comique. This week she appears in Giroflé-Girofla.

The Summer Gardens are well patronized this warm weather. Lucia Selada is singing at Ahern's. Prof. Parker and his dog circus are at Driver's.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): The World co. to a crowded house, 4th. George O. Morris assuming the leading role. Co. fair. The performance pleased the large audience, composed mostly of our country cousins.

Arena: Forepaugh's Circus, 2d, owing to poor location, drew only fair crowds. Performance was good and was well received. The "concert" was vile.

Items: The First Brigade Encampment, Illinois National Guards, will be on week of 14th. It will be the largest assembly of State troops since the adoption of the present military code.—The Grace Cartland co. will hold the boards at Opera House during the entire week.

STREATOR.

Forepaugh's Circus was here June 30, and gave an excellent performance. It drew the greatest crowd ever seen in this city, and gave good satisfaction. Barnum comes in September. There has been no opera-house business for a considerable time.

IOWA.

DES MOINES.

Grand Opera House (W. W. Mann, manager): Leon and Cushman in their burlesque of Jo-Fed Dora drew fair house, 4th, and seemed to give satisfaction. This was the only attraction of the week.

Arena: Dode Intes Great Circus, 4th, was accorded the usual patronage. During the evening a gentleman and a severe wind and rain storm blew the canvas down and blew the tent down. Fortunately no one was injured, although several had narrow escapes.

CHEROKEE.

Mascot Opera House (O. N. Boothby, manager): Leon and Cushman's Minstrel Comedy co. drew a fine-sized audience and gave a very amusing programme, especially the Leon and Cushman part of it. With this entertainment co. we are

MARSHALLTOWN.

Woodbury Bros.' L. C. (Gordon, manager): Leon and Cushman, with a whole-evening-and-afternoon show, on the 1st, drew a moderately fair audience and pleased most of their auditors. While most of the characterizing features of a minstrel show are wanting, if there be, as said, they are of some ability. Particularly can this be said of Adams and Casey in their great musical turn.

Arena: Tent is to be used for S. H. Barrett's Circus on the 12th, and immense crowds of people will contribute.

KANSAS.

TOPEKA.

Grand Opera House (Wood and Updegraff, managers): June 27, the Topeka Press Club gave a minstrel performance, aided by the Modoc Club, a very talented musical society of this city. The affair was a success, financially and artistically, the singing being especially good. The gentlemen of the Topeka Press Club have not a dude of newspaper men as can be found in a day's journey, and I trust the organization will "live long and prosper." 30th and week, Colonel Wood's dime entertainment gave a surprisingly good show, and were rewarded with packed houses. The Grand is built on solid rock foundation, has an alley at each side and at the rear, is on the ground floor, and has nine fire-exits, opening on safety stairs on the outside of the building. It is the safest theatre I have ever seen, and when all the doors are opened it is certainly the coolest this side of New York, and just the place for right Summer entertainments, of which I hope we shall have more anon, as it is now clearly proven that they will pay.

Crawford's Opera House (L. M. Crawford, manager): This house has been closed some days, and the enterprising manager is improving the time by touching up the interior preparatory to the engagement of some strong attractions in the near future. He proposes to make a perfect gem of "the little gold mine" the coming season.

KENTUCKY.

LOUISVILLE.

Twelfth St. P. Whalen, proprietor): Last week Walker's Royal Dramatic co. in Two Orphans and the coming shades of this pleasant retreat attracted large crowds of amusement and comfort seekers. The co. is greatly superior to the average Summer aggregation, and the piece was very creditably rendered. Anne Walker's impersonation of Louise, Lucille Allen's La Frochard and W. McGreiner's Pierre Frochard are deserving of mention. The stage-setting and costuming were very good and worthy of notice. This week and next, Farrer and Florence's Boston Burlesque Opera co.

Items: The Press Club will give a concert at Phœnix Hill next Wednesday evening. The entertainment will be furnished by local talent.—All the theatres will open about the first week in September in order to accommodate the crowd attracted by the Exposition. This is considerably earlier than usual, and the too enterprising bird may catch a cold snap instead of a worm.—The last issue of THE MIRROR has been generously complimented by everybody. It contained a surprising amount of news of interest to the profession generally.

MAINE.

PORTLAND.

Peaks Island Pavilion (T. J. Florence, manager): Capers; or, Boarding School Fun, was put on by the Corinne Merrimakers for the second week of their engagement, and large audiences have been present at each performance. Corinne, as Daisy, is amusing. This piece is more adapted to her natural talents than any of the others in her repertoire. Mose Fiske, as the Professor, does one of the funniest bits of character acting I ever saw. His "Come Again" was excruciatingly funny, while his stage business fairly broke up the co. as well as the audiences. Steve Corey is destined to make his mark as a comedian, and with little effort, for his versatility is of great worth, and he has a good voice, is natural, and does everything in a conscientious manner. Leila Farrell, as the Widow, was easy and graceful, and acted the character quietly and effectively. Her musical numbers were well rendered, and her costumes were in keeping with the part. The old maid of Jennie Kimball was amusing, and she improved every opportunity that the part offered, at the same time not allowing any vulgarity to appear in her rendition. The co. gave two sacred concerts to large and appreciative audiences, and the programme was especially appropriate.

Arena: Fourth of July and the Greatest Show on Earth painted this temperate town red the 4th, and, although about ten thousand dollars was captured by the proprietors of the sacred elephant, there was only half a house present at the evening performance, owing no doubt to counter-attractions of a deadhead character. Barnum's show is a good one, and most of the acts advertised were given. One of the best features I saw was the smiling countenance of Dave Thomas, the gentlemanly press agent, whose courtesies were appreciated. The street parade was one of the finest ever seen here.

Surf: George Whitney is preparing an excellent list of attractions at his mammoth rink, and from now until the close of the season there will be sufficient inducements for packing this enormous place (1500) nightly.—The *Island Daily*, published by "Elder Crawford's" son George, and edited by a former correspondent of THE MIRROR, is a bright, newsy sheet, and is meeting with great success.—Howard Knowlton, the manager of Greenwood, is getting ready to give a variety performance at his place in opposition to the Pavilion.

AUGUSTA.

The Boston Comedy co. gave a fine performance of The American Flag at the Soldiers' Home, 3d. The Veterans enjoyed the play, and applauded to the echo.

GARDINER.

Coliseum: The Boston Comedy company, under R. Price Webber, was greeted with a large and very appreciative audience, 7th. The opening of our beautiful theatre was a success in every way, and the citizens feel prouder than ever of the massive structure. Mr. Webber deserves great credit for mounting the piece in such an excellent manner.

MASSACHUSETTS.

WORCESTER.

Eighteen Garden: Wells-Fred Dora, under the management of Sydney Rosenfeld, has had a very good week, although the Friday night's business was spoiled by Mr. Eighteen's giving an extensive fireworks exhibition on the public commons, instead of in his garden. He had had a disagreement with Mr. Rosenfeld. The Two Widowers, with Dan Mason in the leading part, is on week of 7th. The Atkinson Comedy co. give Pete's Bad Boy week of 14th.

Items: Mr. Dawson, of the Robson and Crane co., illuminates the entrance to the Garden with his radiant countenance, and does the very graceful act of mounting the pasteboards.—Mr. Rosenfeld takes his co. to Coney Island and opens for a week, 7th. He has been rehearsing the co. here in his new burlesque, The Fine Galatea, or, Fair, Fatal and Frenzied. He expects a great hit. Mr. Mason, however, that the prices of admission at Coney Island are low, and if they do not please them he will decline to open, as it is impossible to pay expenses at such figures. Mr. Rosenfeld has sold his new play to Mr. Bailey.—The contemplated new opera house will prevent the management of the old theatre from making any repairs or alterations during the Summer. Mr. Washburn would be much pleased to see a few thousand dollars expended in much-needed improvements.

LYNN.

The Barnum and London Circus, to-day's receipts, June 30, twenty-two of three present. Better than ever. A lot of variety people presented free tickets to the children, at the Common on Independence day.

Items: George F. Bragg, formerly with the Comique at Point of Pines for the Summer.—Schiller Hall opera-bouffe-ed a large audience on the 4th, Sunday evening. Mr. Sutherland had made a new play for the occasion, and related many stories of reminiscences. He is an earnest worker in a good cause.

and Irwin the success.—Lizzie James and Marie Wainwright are summering at Natant.

LOWELL.

At the close of the regular season of 30 nights of Indians have engaged here ride in the leading role and the other under canvas, giving performances nightly to crowded houses. They change the bill every evening, adding several clever variety people, and they will undoubtedly do a large business throughout the Summer. We have also a Dime Museum, on Merrimac street, where Sweden a number of curiosities, a good stage performance is given, including Mrs. Jesse James, Texas Charlie, Mac Lancer, Dick Sands and T. H. Plummer.

Jesse W. H. Aspinwall, late of the Prince McAllister and Montana Pike combination, is summering here.—Huntington Hall will be opened Sept. 15, by the Boston Theatre Stock Co.—Barnum is heavily billed for the city.

FALL RIVER.

Nothing of note in the way of Summer stage news is to be seen to report from the city. Our best season opens the last of August, and from present appearances the public excitement that everybody seems to be afraid of. Last season an average season. The past season was very successful, although not as good as the previous one. Eight other companies played here, giving the performances, of which nine were matinees. They were classified as follows: Drama, 6; minstrels, 1; comedy, 2; variety, 1; comic opera, 2; tragedy, 1; concert, 1; spectacular, 1; pantomime, 1; and miscellaneous, 13. The five largest houses were drawn in the order named by James O'Neill, Annie Pixley, Lotta, Murphy-McKenna Infanta and Herbert's Hearts of Oak. The following attractions had houses that put a smile on the face of the managers: Kate Claxton, Frank Chanfrau, Carrie Swain, Howard Athenæum, Rice's Pop, The Mascotte, J. J. Dowling, Poodle Theatre on the World, Irma, Willie Edouin, Palmer and Daly Vaudeville, Haverly's Minstrels, Jesse James combination, Barlow-Wilson and Callender's Minstrels, Symphony Orchestra, T. W. Keene, Marie Prescott, Tony Denier's H. D., Dot Thompson, Oliver D. Byron, Margaret Mather, Joseph Jefferson and Jumbo, Davis. The best house drawn by a dramatic co. was by James O'Neill's Monte Cristo. Sothern's Prince Ida, by an opera co., Howard Athenæum, variety, Callender's Minstrels, by a minstrel troupe, and Boston Symphony orchestra, concert.

Messrs. The Chevalier De Kontski and his wife are at Newport for the Summer. I noticed Wally Ward, who formerly ran the Opera House here, in the city the day the past week. I believe he is connected with one of the mysterious Wild West combs.—Charles Levy, leader of Hooper's Pilgrim orchestra, tells me that the orchestra goes with Dot Thompson next season, joining the co. at Toledo, O., Nov. 10.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. T. Whitney, manager): Mlle. Rhea passed through Detroit on her way to Europe, but paused long enough to appear before a good house in A Terrible Woman, and the screen scene in School for Scandal, for the benefit of the ladies and gentlemen in her company. John T. Sullivan's Joseph Surface was the most notable feature in the whole performance. It was acted in first-class style.

Items: Effie Douglas Putnam, of Flint, Mich., who made quite a hit in that city as Pasquale, has been engaged by Mlle. Rhea for next season.—Harry Bartlett's co. closed the season in the city week of June 23.—True Hearts of Erin did a fair business everywhere.—Manager C. A. Shaw, of the Detroit Opera House, will run a theatre in London, Ont., next season.—Louise Pomeroy and her husband, Arthur Elliott, sending mail for Mlle. Rhea's co., were in the city June 1. They will star next season in a new play.—C. J. Whitney, of Whitney's Opera House, has engaged C. E. Blanchett to manage the theatre next season.

MANISTEE.

Union Hall (H. C. F. W., manager): Hooper and Rosenthal's Young Ladies' Band and Concert co. gave a pleasing entertainment to small audiences 1st and 2d. Considering that the band is composed of young ladies from fourteen to eighteen years old, the proficiency they have attained is marvelous. The band appears in Petoskey and Cheboygan 3d, 4th and 5th.

MISSOURI.

KANSAS CITY.

Gillis Opera House (Gordon P. Craig, manager): The cool and pleasant weather brought out good-sized audiences to see Evans and Hoey's Mistakes in their most laughable play. The Dove, Agent, June 25, 26 and 27. Special mention may be made of the extra attraction of Friday night when Manager Craig presented each of the audience with a finely etching, being in a large photograph of the audience and the interior of the house, taken by the electric light. The house was well filled and presented a most beautiful appearance under twenty large electric lights.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Callender's Minstrels 26, 27, 28 and 29 to two full houses. Drew good business. They give a good performance, and the audiences were well entertained. Some of the specialties were very good. The Zouave Drill, Kennedy and the Double Quartette were a good feature. Circle Co. Cincinnati 30 to 2. The performance throughout was very satisfactory. The house will remain closed during week, re-opening 9th with the Carleton Opera co. in The Merry War. Manager Scott has just returned from New York, having succeeded in booking a few dates for the coming season. Here we have been one of attractions ever presented in the Northwest. Callender's Minstrels, Dockstader's Minstrels, Carleton Opera co., Lewis Morrison in Faust, Wallace's Lady Clare, N. B. Clarke, Salvini, Rhea, Patrick in Paris, Emma Abbott, Lawrence Barrett, Richard Mansfield, Kingsley, Salsbury's Troubadours, Margaret Mather, Kiralfy, Willie Edouin, Maggie Mitchell, Dan Bryant, Clara Morris, Robert King, Joseph Jefferson, John McCullough, Peter Baker, W. J. Scanlan, Nina Pauline Leslie, Rose Coghlan, The Rentz-Santley Co., Mr. Barnes, Big Four, Thomas W. Keene, Boston Ideals, Frank Mayo, Mary Anderson, John L. Sullivan, New York Opera co., Louise Kellogg, Barlow and Wilson's Minstrels, Theodore Thomas' Orchestra, Ideals, and Crane and Thomas' Big Specialty Co. Coming: Whitney Opera co., Nat Goodwin, Mary Anderson, Edwin Booth, Barnum's Show, Rentz-Santley Co., Lotta, Salvini, Rhea, Patrick, Emma Abbott, Lawrence Barrett, Richard Mansfield, Kingsley, Salsbury's Troubadours, Margaret Mather, Kiralfy, Willie Edouin, Maggie Mitchell, Dan Bryant, Clara Morris, Robert King, Joseph Jefferson, John McCullough, Peter Baker, W. J. Scanlan, Nina Pauline Leslie, Rose Coghlan, The Rentz-Santley Co., Mr. Barnes, Big Four, Thomas W. Keene, Boston Ideals, Frank Mayo, Mary Anderson, John L. Sullivan, New York Opera co., Louise Kellogg, Barlow and Wilson's Minstrels, Theodore Thomas' Orchestra, Ideals, and Crane and Thomas' Big Specialty Co.

MINNEAPOLIS.

Grand Opera House (J. D. Dickey, manager): Callender's Minstrels opened to a crowded house 26, and gave a first-class performance. The olio was very good, and the after-piece, Uncle Tom's Cabin, was well presented. Lewis Morrison in Mephistopheles and Faust 30 to 2. Lotta, Salvini, Rhea, Patrick in Paris, Emma Abbott, Lawrence Barrett, Richard Mansfield, Kingsley, Salsbury's Troubadours, Margaret Mather, Kiralfy, Willie Edouin, Maggie Mitchell, Dan Bryant, Clara Morris, Robert King, Joseph Jefferson, John McCullough, Peter Baker, W. J. Scanlan, Nina Pauline Leslie, Rose Coghlan, The Rentz-Santley Co., Mr. Barnes, Big Four, Thomas W. Keene, Boston Ideals, Frank Mayo, Mary Anderson, John L. Sullivan, New York Opera co., Louise Kellogg, Barlow and Wilson's Minstrels, Theodore Thomas' Orchestra, Ideals, and Crane and Thomas' Big Specialty Co. Coming: Whitney Opera co., Nat Goodwin, Mary Anderson, Edwin Booth, Barnum's Show, Rentz-Santley Co., Lotta, Salvini, Rhea, Patrick, Emma Abbott, Lawrence Barrett, Richard Mansfield, Kingsley, Salsbury's Troubadours, Margaret Mather, Kiralfy, Willie Edouin, Maggie Mitchell, Dan Bryant, Clara Morris, Robert King, Joseph Jefferson, John McCullough, Peter Baker, W. J. Scanlan, Nina Pauline Leslie, Rose Coghlan, The Rentz-Santley Co., Mr. Barnes, Big Four, Thomas W. Keene, Boston Ideals, Frank Mayo, Mary Anderson, John L. Sullivan, New York Opera co., Louise Kellogg, Barlow and Wilson's Minstrels, Theodore Thomas' Orchestra, Ideals, and Crane and Thomas' Big Specialty Co.

Items: Manager Scott has returned from New York.—Manager Gillis has gone to Chicago.—Manager Callender has returned from Chicago.—Manager Whitney has gone to Europe.—Manager Callender has gone to Chicago.—Manager Whitney has returned from Europe.—Manager Callender has returned from Chicago.—Manager Whitney has gone to Europe.—Manager Callender has returned from

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Amory, Wm. J.
Black, Georgie (3)
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Barnes, A. P.
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Black Fing, Mgr.
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Carling, C. H.
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Chapman, F. M.
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Melton, Frank B.
Mather, Miss M.
Morris, Viola
Modjeska, Mme.
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Morris, Clara (2)
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Mander, Frank G.
Nagle, Joseph E.
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Paulet, Mr.
Potter, F. W.
Pudden, G. E.
Piggott, Sol
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Pomeroy, Lilian
Poulett, G.
Patterson, Chas.
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Rogers, L.
Reid, T. F.
Ross, Willis
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Robertson, Wm. H.
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Ryder, John
Ray, Miss I. J.
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Strafford, Maurice
Snyder, G. B.
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Schewell, Mrs. Rose
Steven, Fannie
Spencer, A. D.
St. Elmir, Thos. A.
Scheur, Charles
Sternberg, Constantin
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Schlund, Charles F.
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St. Quinten, Miss
Singleton, Miss Amy (2)
Shelly, Mr.
Stach, Robert
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Starr, Hattie
Smith, Sydney
Sanger, Frank
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Tayleur, C. W.
Thatcher, P. and W.
Templeton, John
Thayer, Al.
Townsend Camille
Templeton, Fay
Temple, Miss Nic.
Temple, Miss N.
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Thompson, Denman (Mgr)
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Tyler, Mrs. George
Van Leer, Sara
Ventura, Signor L.
Vane, Sadie
Valentine, Madge
Verne, Berla
Weaver, Blanche
Watson, Harry
Wilson, Ciara
Whalien, Manager
Waldron, Andrew
Watkins, H. D.
Weston, Frank
Williams and Barton
Wright, F. E.
Woodhull, H. S.
Wise, Frank
White, Le Grand
Wixon, George
Waldo, Lizzie
Washburn, L. W.
Whitney, J. F.
Walton, Harry (3)
Wixon, C. T.
Webster, A. C. (2)
Williams, Barton (2)
Wolf, Gus, Mme.
Warde, Frederick B.
Wilbar, A. L.
Wallace, Mrs. Zelda S. (2)
Wren, Fred.
Watkins, Chas. A.
Young, Miss May

The New York Mirror has the Largest Dramatic Circulation in America.

The Lull Before the Battle.

With two of our leading theatres devoted to magnetic and stereopticon exhibitions, and two other houses running successes that were manufactured while the last regular season was at its height, our play-goers are suffering with a vengeance the Summer stagnation in theatrical affairs. With the exception of one production, two weeks hence, there will be nothing new or novel to enlist their attention during the present month.

But in August there will be an unusual sharp alarum and an exceptionally shrill flourish of trumpets. A number of houses will re-enter the field with strong attractions, and the battle of 1884-85 will have actually begun. What it will bring forth none, of course, can say; but it is safe to venture the opinion that victory will perch upon the banners of those that enter the field best armed and equipped for the fray. Notes of preparation are heard upon all sides, and there is great activity in the professional camp, among the ranks both of managers and players.

The Best of Theatricals.

There is no longer any doubt as to the best theatricals will take the coming season. The heavy operators in the dramatic market will give their attention to burlesque and spectacle, while the small managers will favor light opera and farcical comedy.

Every form of amusement has its day, and after sinking into obscurity for a time emerges again after a few years. Thus it is that burlesque, long held in disfavor, is once more on the *tapis*. And so, also, is it with farcical comedy, which has been practically abandoned for several seasons.

The whirligig of time brings every variety of entertainment back to the starting point, and although the emotional drama, society drama and melodrama are now receding from popularity, it is only a question of a short period before they will be reinstated.

After the murky atmosphere of the English sensational pieces which have surfeited us, it will be a relief to view the beautities of the great spectacular productions and derive exhilaration from the bright and zestful properties of the farcical works. Whether burlesque will prove as salutary depends a good deal upon the manner in which it is presented. One thing is certain: the old-fashioned style of thing will not do, and this kind of diversion to be thoroughly successful must embody new and original features.

To Right the Wrong.

It is the constant complaint of theatrical managers that the current of theatre-going is arrested or sluiced aside by some waste-pipe or other. At one time it is the elephant Jumbo who shoves the tide out of its due course; then the propantic is the bravo buffer; then it's a fancy ball or an out-of-door holiday which empties the auditorium.

Of all the interruptions the most offensive is a so-called prize-fight at Madison Square Garden. It would be hard to conceive the feelings of the manager who, on the eve of starting a new piece, when his eye falls upon this announcement of the condition of one of the contestants in a mill to come off the same evening—it is the athlete's trainer who makes known that "his muscles are like iron, his wind is good and he is the most scientific of the two men."

Admit all the preliminaries, including the potential edicts of the Marquis of Queensberry and the patronage of numerous men of mark, what is the net result of a Grand Slug? Two men well battered, with phizzes painted neither by Raphael nor Vandyke, flags of distress flying on the brow and on the eye and nose, the face of man made in the image of his maker bruised and marred and battered out of shape as if it were an old tin pan badly soldered, and ten or twenty thousand dollars paid by a curious public to be witnesses of this scandalous sacrilege.

The latest achievement of the Ring, when in consequence of a miscarriage in training the chief champion defaulted and was compelled, instead of entering within the ropes, to keep himself on his feet by holding fast to them, is a noble climax to this very fine Fine Art, which for the time, and perhaps for more than the time, shoves Shakespeare to the wall and lays Apollo on his back.

How to redress this grievance and to draw within the walls of the theatre and keep there the cultured men whose absence is felt and whose presence is greatly to be desired as efficient supporters of the stage? The correction is obvious and within reach. Make the attractions of the theatre so powerful, laying their grip upon emotions and energies which lie much deeper in human nature than the merely physical indulgence of witnessing a display of brute strength and fistic science.

Give to the observation of an audience a strength infinitely more noble and science that transcends mere animal conditions and rises to the status of Art. The theatre certainly has resources which, if properly developed, can outbid and outgeneral the commonplace braggarts of the ring, and show in their stead the true heroes who win victories in the heart-deep Battles of Life.

Personal.

RHEA.—This is a picture of Mlle. Rhéa, who has gone abroad for a brief respite. She appropriately closed her season with a benefit to her company.

ADONIS.—Harry Dixey's burlesque has made a hit in Chicago.

LATHAM.—Emma Latham is bent upon giving dramatic readings.

WELBY.—Bertha Welby is at her home in West Twenty-third street.

LAZARE.—Marius de Lazare is spending the Summer at Manhattan Beach.

AIMEE.—The little Frenchwoman opens at the Fifth Avenue in December.

BROWN.—Colonel T. Allston Brown makes another trip abroad in about a month.

LEHNEN.—Manager Lehnen, of Syracuse, will recreate at the Thousand Islands.

GLENNY.—T. H. Glenny has a play under consideration by the Madison Square.

MANTELL.—R. B. Mantell is the only one of the Called Back cast as yet selected.

MURDOCH.—James E. Murdoch is re-writing his Recollections and making additions.

HALLOCK.—Agnes Hallock has joined the Lisa Weber Opera company in Chicago.

ARCHER.—Mr. and Mrs. Herbert Archer sailed from London yesterday for this city.

POMEROY.—Louise Pomeroy, after a five years' absence, is once again in New York.

POMEROY.—Louise Pomeroy is in the city. She will probably be a star of the East next season.

KRUGER.—Jacques Kruger and family will spend several weeks at Ocean Sprav before returning to New York.

THOMPSON.—Denman Thompson spent last week in the city. He was attending to the make-up of his company.

RUSSELL.—Annie Russell left yesterday for England. She will return in about six weeks and resume Hazel Kirking.

COTTRELLY.—Madame Cottrelly left the cast of Falka on Tuesday night, her place being taken by Rosalba Beecher.

ROSA.—Patti Rosa has betaken herself to the coolness of the Catskils, where she will remain until her season opens.

LANGTRY.—Mrs. Langtry will take to England with her a Chinese boy, the son of a well-to-do Celestial of San Francisco.

AYLING.—Herbert Ayling has not yet signed for next season. On Saturday he went to Patchogue, L. I., for the Summer.

ROSENQUEST.—J. W. Rosenquest, business manager for Samuel Colville, was formerly private secretary to General Sherman.

COTTRELLY.—Madame Cottrelly will in all probability play the leading part in Nell Gwynne. This is the present decision.

MAEDER.—Friends will be glad to hear that Fred. G. Maeder is advanced in convalescence. He hopes to resume his work next week.

PERRY.—Irene Perry will play Marjorie in Nell Gwynne. The part calls for tattered garb, and Miss Perry will not vex the costumers.

LEVICK.—The report that Gus Levick has been engaged by Poole and Gilmore is incorrect. He has not yet signed for next season.

COLVILLE.—Samuel Colville and his pretty young wife are to be seen every evening on the road. Mr. Colville has a handsome turnout.

WARDE.—Fred Warde has been playing Virginius in San Francisco. The critics say he is the best tragedian they have had since Booth.

BELASCO.—David Belasco will be absent on his European trip just twenty-six days. During his stay in London he will visit all the theatres.

BOWERS.—An arrangement has been effected between Brooks and Dickson and Mrs. D. P. Bowers, for the latter to appear in La Charbonnere.

MAYO.—Frank Mayo will not play Nordecs all next season. After he has confirmed its success he will engage a first-class actor to fill the title role.

SALVINI.—Alexander Salvini, who is at present in Europe, has been engaged by Shook and Collier to play Christian Christiansen in Storm Beaten. It is probable that he may play Daniel Rochat later.

GORDON.—Amy Gordon is singing in Summer opera in Chicago.

EVEE.—The name in private life of Sophie Eyre is Lillian Lonsdale.

BONIFACE.—Stella Boniface goes with John T. Raymond next season.

HOWARD.—The pen of Bronson Howard is again at work upon a new play.

LINCOLN.—Frank Lincoln is giving drawing-room entertainments at Saratoga.

THOMPSON.—Captain Alfred Thompson is expected back from England in August

TOMPKINS.—Eugene Tompkins has arrived at his Boston home after a wedding trip.

BURROUGHS.—Marie Burroughs has captivated the San Franciscans by her acting in The Rajah.

STETSON.—It was reported yesterday that John Stetson had discovered an electric girl in Chicago.

MADDERN.—Minnie Maddern is actively preparing for her opening at the New Park in Caprice.

DUGGAN.—Mattie Duggan, who intended to return to America, will remain in England for the present.

MORRISON.—Mr. and Mrs. Lewis Morrison (Rose Wood) have had an addition to their family—a boy.

EDESON.—George R. Edeson has been engaged by L. R. Shewell for his play, Shadows of a Great City.

SANGER.—Frank Sanger has added not a little to his season's profit by the California trip of the Sparks.

BATES.—W. O. Bates, formerly dramatic editor of the Cincinnati *News-Journal*, has accepted a position on the staff of the St. Paul *Pioneer Press*.

MOORE.—Flora Moore is in the city busily preparing for the work of next season. It is probable she will appear in the city before she begins her tour.

HOWSON.—John Howson left for Boston on Sunday to rehearse Manager Field's new opera, Fantine, which will be produced at the Museum on Monday.

PERCY.—Townsend Percy denies that he has any partners, wicked or otherwise, in his agency business. He goes to Europe at the end of this month.

WINTER.—William Winter, the dramatic critic, left for England by the *Alaska* on Saturday. He is in poor health and will remain abroad a few months.

PONISI.—Madame Ponisi assented to join the Wallack Lady Clare company only because Mrs. Sol Smith Russell was called home by her husband's illness.

MURTHA.—Frank Murtha is living down at Oyster Bay, where he has a Summer residence and a yacht. He pays occasional visits to the city on business bent.

BROWNE.—George Browne, proprietor of Browne's chop-house, and formerly an actor, is still dangerously ill. Little hope is entertained for his recovery.

CONWAY.—Minnie Conway is with her husband, Osmond Tearle, in Chicago. She hoped that Cleveland would get the nomination, as it was such a nice city.

MORRIS.—Colonel Theodore Morris, the Brooklyn *impresario* (Summer opera), is idling the solstice at Patchogue, making weekly visits to his establishment in town.

VINCENT.—Next April Mrs. J. R. Vincent, of the Boston Museum, will celebrate her fiftieth stage anniversary—or, at least, a legion of Hubbites will celebrate it for her.

BOOTH.—Rachel Booth is still at her home in Rochester. She has had offers for next season from Den Thompson and Jacques Kruger and to take a part in Bluebird.

CHERIE.—Adelaide Cherie left town last week for Chicago, where she is stopping at the Briggs House. Miss Cherie has not yet engaged with anybody for the coming season.

BROMLEY.—Theodore Bromley is not an English importation of Barrett's. The name has a strong English odor, but the bearer has been in Mr. Barrett's employ for several years.

MARTINETTI.—Ignacio Martinetti has re-engaged with Den Thompson for next season. Mrs. Martinetti (Edith Murilla), who last year played Susie Martin, will be the Tot this season.

ARTHUR.—Lilford Arthur writes that he will return to New York about the first of October. He says that it's almost impossible to count the American professionals in London now.

MORTIMER.—Mrs. Lucy A. Mortimer, widow of the late John K. Mortimer, died in Toronto last week. Two sons and a daughter survive her. The daughter is Mrs. W. H. Lytell.

EMMET.—J. K. Emmet has a composer visiting him at his home near Albany. They are engaged upon new songs. He will play Fritz in Ireland for six months longer, and rehearse his new play on the road.

FORSYTHE.—Kate Forsythe has signed with Williams and Tillotson for four years. She will appear in Lynwood during the Union Square engagement, and will then go on a starring tour under these managers.

PIERCE.—Nellie Pierce, late leading lady with Barney McAuley, is under engagement with the Ford Dramatic Association in Savannah. She made quite an impression in the part of Agnes Churchill in Expiation.

BROOKS.—Joseph Brooks announces that he will positively sail for England on Saturday. This is the man who would have inveigled John Stetson into an ocean voyage, and came near accomplishing his horrible purpose.

MILES.—R. E. J. Miles will remain in New York most of the season, spending his time with General Barton.

RICHMOND.—Adah Richmond left for New Orleans last evening. She is to be the prima donna at the Spanish Fort.

WYNDHAM.—The London *Truth* considers that the Wyndham company are better actors since their visit to America.

LYNTON.—Ethel Lynton has replaced Mrs. Frank Sanger (Anna Brevoor) in the cast of The Bunch of Keys and will come East with it.

CARTE.—D'Oyly Carte has written that it is not his intention to come to America next season. He is doing too well as a Gilbert and Sullivan middle-man.

SARGENT.—Harry Sargent says that Madame Janisch has not been taking points from Harry St. Maur or anybody else—she has simply been learning to speak English.

OATES.—Alice Oates will shortly be heard in comic opera in New York. In all probability at the Bijou, where Donnelly and Kerker propose to manage a brief season.

BEECHER.—There was great improvement in the vocal rendering in the part of Edwidge in the Casino on Tuesday night, when Rosalba Beecher replaced Mathilde Cottrelly.

BERNHARDT.—Sara Bernhardt is producing Shakespearean plays, taking the leading male roles herself. It is stated that during her next American tour she will present only the legitimate.

RUSSELL.—Manager Low of the American and Colonial Exchange states that Lillian Russell booked her passage in England at their office, and should have arrived here ere this.

TAYLOR.—H. S. Taylor on Monday was put in a joyous state of mind by the arrival of an eight-pound boy baby. He is destined, so the happy father says, to be the coming advance agent.

MALLORY.—Dr. Mallory has decided to remain in England all next Winter. His health has much improved during his sojourn abroad. He will keep an eye upon new productions in London.

WHEATLEIGH.—That admirable actor, Charles Wheatleigh, has not yet contracted for the coming season. He will probably remain in the city and job, if he concludes no other arrangement.

JACKSON.—Belle Jackson will not star next season, having accepted the part of Priscilla in the Storm Beaten company with Shook and Collier. Her sister Carrie will also be a member of this company.

ROBERTSON.—Dr. Robertson, well known among the profession in this city, writes that he and his friends are having a royal time at Chesterfield, N. H. The Doctor will not return until next month.

CAREY.—Edna Carey writes that she has bought some ground in the Catskills and is having plans drawn for a cottage to be built upon it. Miss Carey has at last settled to go with the Planter's Wife company.

BOUCICAULT.—Agnes Robertson Boucicault is moulding a bust of her husband. She is said to be very clever both with chisel and brush. The family will soon occupy rooms at the Manhattan Beach Hotel.

MOSS.—Theodore Moss is really mystified by the powers of the electric girl, and declares that she is the most wonderful woman he has seen. He declines to experimentalize since his experience at the first private exhibition.

LEE.—Amy Lee and her Summer company are having an enjoyable trip among the fashionable resorts. They have appeared at Long Branch, Saratoga, Lake George and Niagara. They are now doing Canada and the Thousand Islands.

GULICK.—David B. Gulick has lately reappeared among us, returning from a successful business sojourn at Chicago. Mr. Gulick was for many years the managing superintendent of the pictorial department of Frank Leslie's publications.

LYSTER.—A letter from Fred. Lyster says that he is doing so well in London that his return to America is indefinitely postponed. Well for Fred, but sad for his circle here. He has delivered a play to Minnie Palmer and is at work on another for Lydia Thompson.

PILLOT.—Frederick J. Pillot, for many years manager for Madame Janauschek, died in Boston on Monday last. Edward Taylor telegraphed instructions for the funeral. Martin Drake, treasurer of the Globe Theatre, Boston, very kindly made all necessary arrangements.

SULLY.—On Fourth of July night, Dan Sully, the Corner Groceryman, was presented on the stage of Tony Pastor's Theatre with a beautiful floral shield—the national colors. Mr. Sully made a few pathetic and patriotic remarks and got even with his friends later in the evening.

VON LEER.—Sara Von Leer, an excellent portrait of whom appears on the first page of THE MIRROR this week, is an actress who has achieved prominence by modest endeavor and inteligent perseverance. She has not yet accepted an engagement for the season, although she has received several offers.

STAFFORD.—Mr. William Stafford's heart has gone into the keeping of Miss Evelyn Foster. THE MIRROR was given a hint of this some time ago. Now the engagement is announced. The ceremony will probably not take place until the close of next season. Mr. Stafford is at present the guest of Miss Foster's family in Milwaukee.

The Usher.

In Universal
Head him who can! The ladies call him, sweet.
—Love's Labor's Lost.

The rows, legal and fistic, of McCaull and the Aronsons, are the leading topic of discussion in theatrical circles. As far as I can gather, sentiment is against the Colonel, who has made the mistake of imagining that the old-time tactics of a plantation overseer can be transplanted to this city and brought down to date. That man is a bully and a coward who will strike a person who is his physical inferior, and the plea of a hasty temper is no excuse in McCaull's case.

* * *

The whole business appears to be a matter of malice. The institution of the suit by Stockholder Cummings to restrain Rudolph Aronson from administering the financial affairs of the Casino, which was erected solely by means of his energy and enterprise, undoubtedly was inspired by McCaull, whose rage and disappointment over Aronson's determination to run him out at the end of his contract next May and put in a company, the profits of which will all go to the Casino company is great. The Colonel's little game was simply to stir up the stockholders to such a point that they would depose Rudolph Aronson from the presidency of the corporation, and elect a new board of directors who would continue the present soft snap for an indefinite period.

* * *

But if there were any hope for the success of this Mephistophelean scheme it was completely destroyed by McCaull's brutality. Maybe in the place where the burly Southerner was brought up there is a code which allows a big man to assault a little one; but it is different in New York. Wrongs, real or fancied, aren't righted by this method, and before the Colonel (who on Tuesday was held to answer for his pugilistic pastime) gets through with the police courts he may regret his imprudence.

* * *

Why McCaull should have acquired his animosity to Aronson I can't imagine. The refusal of the latter to renew the present contract is not sufficient ground for it. And McCaull must be a double-distilled ingrate if he can forget all that Aronson has done for him. When the Colonel first came to the surface in this city it was as counsel and associate of young Ford at the Bijou. After a time Ford was out and McCaull was in. Then began a series of managerial devices to keep his head above water. The struggle continued up to the close of his connection with the Bijou, when it was bruited that judgments galore were held by folks to whom he owed money. The arrangement made with Aronson probably saved the Colonel from extinction as a theatrical operator, and since the opening of the Casino he has liberally shared in the prosperous business which has always attended the house. It is rank ingratitude, therefore, for him to attempt to kill the goose which laid his golden egg for no other reason than that the aforesaid goose proposes to lay them in future for the benefit of others.

* * *

Things theatrical are dull in London, and THE MIRROR's distinguished representative in that city will take advantage of the brief calm to make a Continental tour. Mr. Hall will contribute notes of interest now and then *en route*, and his spicy letters from the British metropolis will be resumed upon his return—a few weeks hence.

* * *

The *Morning Journal* is a bright and gossipy publication, which one can always enjoy when examined with a real newspaper at hand for purposes of verification. But if, in its brief chronicle of local happenings, it inclines to the imaginative, it is evidently determined to be accurate in matters dramatic, and so the columns of THE MIRROR are liberally drawn upon to fill its theatrical department. On Friday last, for example, the *Journal* printed thirteen items, just ten of which were taken from the issue of this paper which appeared the preceding day. Of course, the source of these was not stated; but, where originality is wanting honesty is seldom to be found—so the omission of credit is not surprising.

* * *

Daly's people got safely away on Saturday, and when these lines are read they will have passed the half-way line on their English journey. The party are being boomed by Terriss and Kidder, and one cannot pick up a London paper without running across paffs preliminary of the Daly forces. Augustin himself seemed not at all nervous before leaving in contemplating the forthcoming essay of his actors on the other side. But without wishing to throw cold water upon the undertaking, I must say that his confidence is not very generally shared by the knowing ones either here or across the sea. It is not Daly's actors that are likely to meet with disaster, but Daly's adaptations. Nearly all of them have been seen on the London boards, and comparisons which may prove odious are among the probabilities. However, it will not be long before the verdict is known.

* * *

The "Georgia Wonder" is not a wonder after all, but only a well-built young woman with a good supply of muscle. I saw her performances at Wallack's on Monday night. They were successful, with the exception of an attempt to lift a chair containing Major Pond from the stage. The manager of Beecher was literally too much for her. On Tuesday Dr. Forrest claimed publicly that the magnetic business is a fraud and that anybody of ordinary strength can do the same things that Miss Hurst pretends are done by means of a mysterious force. In sight of the excited audience he proceeded to prove his proposition with unmistakably plain results. He showed that it is by the peculiar positions in which the chair, billiard cue and cane are placed that the girl is able to overcome the men with whom she experiments. And this anybody who has seen the exhibition and observed the methods of preparation carefully can satisfactorily demonstrate without difficulty. Of course practice has perfected Miss Hurst's movements, but they are neither the outcome of magnetism nor any other occult power. A thorough exposure of the deception would completely vanquish the "Wonder" and drive her from the exhibition field.

* * *

Some weeks ago I referred to the fact that Daly was announcing his company in London as a representative American troupe, in spite of a number of English actors going out with him. This has brought a letter from E. E. Kidder, who says: "I am advertising the company as 'Augustin Daly's Company of Comedians, from Daly's Theatre, N Y.'" But this does not explain away Daly's statement in the *Tribune* on which my comments were based.

* * *

A visit to the Eighth Street Theatre last week was productive of huge enjoyment. To see the dusky sons and daughters of Ham wrestle with Othello was a treat of an unusual nature. The Moor of the production was an ex-waiter, and his supporters were Thompson street's most distinguished social characters. The play-bill, typographically and otherwise, possessed many unique features. The salutatory, headed "The Reason Why," is too good to be lost, and so I append it, literal errors and all:

The appearance at this theatre of the Astor Place Company of Colored Tragedians, is by urgent requests from ardent admirers who witnessed their recent performance in Brooklyn.

Their grand reception, and marvelous success, surprised even the most confident expectant of such a result.

In introducing this company we do not as yet claim for it a position in the ranks of the profession, and though the grandest novelty of its kind, we do not claim to have found in the ethiopian race any predominance of talent over its caucasian brother, but it is said to their credit, what ever talent they do possess, flows from a pure and natural spreng deeper and broader than the restless ocean; and it is only a question of time when that spring, now dammed up by dtsadvantagous prejudice will burst its barricade, and expand its itself into a roaring ocean, whose echo will sound the alarm bell of the universe and cause the great to bow their heads in obetsance. When it becomes known that this company is but five months old, the public will readily understand the reason why it should receive the most lenient consideration. We therefore humbly entrust the critical fraternity, to deal with us gently, as we make no pretantions whatever, beyond ordinary endowment.

* * *

On Sunday week the *Times* contained a very unfeeling paragraph anent Mrs. Sol Smith's leaving the Wallack company and Madame Ponisi taking her place. In effect, it insinuated that Mrs. Smith was leaving her manager in the lurch to visit her sick husband, while Madame Ponisi left her sick husband to take the other lady's position. Now, Mrs. Smith remained with the company until she was summoned home by a dispatch stating that her husband was dying. Madame Ponisi's husband has been an invalid for three years, and there is no immediate prospect of his death, so that in consenting to go to Chicago and act in Lady Clare, at an increased salary, she could not be said to have performed an especially sacrificial act. The venomous ribaldry which has characterized the theatrical matter in the *Times* for several months past has been unfavorably remarked upon by many of its readers. Whoever writes it is both a blockhead and a blackguard, if one may judge by his remarks concerning the estimable Mrs. Smith.

Mr. Murtha's Conviction.

"I have long been satisfied that only the lighter attractions will draw at the New Park," said Manager Frank Murtha to a MIRROR man. "I am guided by this conviction in making dates. Mr. Stevens has filled some time for his own plays, but it will be cancelled. His melodramas are too heavy for the house."

"What attractions are you securing?"

"After Minnie Maddern's engagement, Wanted—A Partner will be put on August 25. Strange as it may seem, this latter piece was one of the best paying attractions at the Park the past season. The Royal British Burlesquers open on Sept. 8. If they 'catch on' the engagement will be prolonged into a run. The Hanlons, Bouricault and Harry Disey are other engagements. I am confident that light opera, burlesque, etc., will pay at the New Park."

A Profitable Vacation.

"Our first week at the Boston Museum was one of the best of the season at that house," said W. J. Chappelle, of the Daly Brothers' business staff. "Manager Field makes it a rule never to print figures, but I cannot resist the temptation to tell you that the sum total for the eight performances exceeded $5,500. Vacation is a sensation in Boston, where the Dalys are great favorites. When I left the Hub the indications were that the second week would be better than the first."

"When does Vacation close and the real vacation begin?"

"With the close of the Boston engagement, next Saturday night. We reopen at Milford, Mass., on August 25. I'm on my way to my home at Great Bend, Pa., where I shall fish every day for the next five weeks."

Mr. Chappelle has incubated the idea of doing the advance work for four companies in the season of 1885-86. In those places where one attraction a week rules, the local manager will be guaranteed four attractions in succession. The advance work for each will all be attended to by one agent at one visit. Mr. Chappelle is already applying for time for season after next upon these conditions. The four companies are the Palmer-Daly, Harry Watson's, George H. Adams' and Carrie Swain's.

More Partners.

"Mr. Mestayer may say what he likes," said Percy Hunting (formerly manager of Anna Dickinson) yesterday; "but here is a document signed by Charles F. Pidgin and others interested in Wanted—A Partner, which gives me authority to play it. [Document produced.] I saw the piece nearly four years ago, under a different title. Mestayer did not write it, as he claims. When I saw him the other day he offered to assist me in any way. He may have lost money on it through bad management."

"And you think you can make it go?"

"It was played for several weeks in New York last season, and with good specialties will surely go; so I have arranged to take it on the road, with R. E. Graham as star. His brother, H. D. Graham, will be interested in it, and the star will embellish his impersonation of Henry Irving, playing Alfred Jingle. His former imitation was of Irving's Hamlet, and considering he had never seen the English actor in the part, did remarkably well. I am having the last two acts rewritten. The piece will be more of a story, and more readily understood by average audiences who are not familiar with the profession. I open at the New Park Theatre on August 25."

Knowles and Morris' Season.

The regular season at the theatres in Brooklyn closed some weeks ago; but Messrs. Knowles and Morris, with a confidence inspired by success, determined to give a supplementary season of light opera. The season was only intended to last till July 5, and so the final performance was given on Saturday night. The second season at the Grand Opera House, if it had duplicated the success of the preceding one, would have left no ground for complaint in any quarter; but an exceptionally fine business was done, and the managers of the attractions which played there had reason to congratulate themselves as well as Messrs. Knowles and Morris.

The season opened Sept. 1 with Agnes Booth, in Pique, with a stock support furnished by the managers of the Grand. This was followed by Divorce, with Manager Knowles and Georgia Cayvan in the leading rôles. Business was sufficiently large to encourage the idea of continuing the stock system, but applications for bookings came "fast and furious," and as a forerunner of a golden harvest to be reaped from the combination plan, The Hoop of Gold was rolled on the stage, where it met with a success which gave it an impetus which will keep it on the move for many seasons. Next came John A. Stevens in a play which is by no means what its name implies, and when Unknown drew large audiences, Messrs. Knowles and Morris shook each other's hands affectionately, nodded, winked and smiled. The managerial smiles increased and multiplied when Kate Claxton, in The Sea of Ice, played to a magnificent business, including the largest matinee the lady has ever drawn. Nobody's Claim gathered in the shekels nicely enough, and The Black Flag played to five hundred dollars more than when hoisted at the Park earlier in the season. Rose Eytinge, 7-20-8, Oliver Doud Byron, My Partner and Kit came next, and business continued good. Janauschek then came, and scored a grand success—her first success in Brooklyn in many years, although Fedora was at one theatre and the T. P. W. Minstrels at another. After Janauschek came John A. Stevens in Passion's Slave, and then Denman Thompson played to splendid business, which almost doubled that which he did at Haverly's last year. The Florences drew mighty dollars and cut out a fine week's business with Billy's Little Hatchet; on Washington's Birthday, both at the matinee and night, the audiences were simply immense. When Florence finished lying, Alpine Roses bloomed at the Grand, and then Peck's Bad Boy jammed the house for a week; and the Bad Boy was surprised and pleased, as this was his first paying week since his appearance on the stage. Milton Nobles closed the regular season with Love and Law, playing against the circus, but doing a good business.

Knowles and Morris then proceeded to fulfill their promise to the public of a Summer season of light opera. They contracted with the International Musical Agency, of which Townsend Percy is proprietor, and H. J. Cuthbert, manager, for a season of six weeks; but they proved irresponsible, dropped the oars after a couple of weeks and lost all ear for music. Knowles and Morris then took matters in their own hands, making the operatic voyage successful, and closing the season on last Saturday night, keeping their promise to the public and coming out ahead, making it probable that a Summer season of at least six weeks will be the policy of the managers of the Grand Opera House in the future.

A Woman of Business.

Mrs. Langtry's disbanded company have returned to town, and are full of glowing accounts of the Pacific Coast trip. She stated to members of the company that it was uncertain whether she would return to America; that she would not be able to decide until September. If she comes back Charles Mendum will be re-engaged as her manager. Her tour of the English provinces will begin about the middle of August, and will last fourteen weeks.

Mrs. Langtry's worst performance in San Francisco, according to a member of her company, was on the closing night, when she played Julia; and in this gentleman's opinion her curtain Farewell was the best bit of acting she has done in America. The audience caught the spirit of her mock earnestness, her simulated regret, etc., and applauded vigorously.

The Englishwoman is very keen in business. She would take a curtain peep at the house and size it up in dollars. Driving through a city, she would note the billing, and express her opinion as to whether it had been well or ill done. The manager's statements were conned over carefully, and objections, if any, were politely made. In asking questions of her business staff and company the lady was very direct and to the point, but withal so polite, so very polite, that at times it was embarrassing. In granting favors to the press she was very particular, carefully scanning and commenting on the free-list. If in her opinion it was too large, it would have to be reduced. Altogether, Mrs. Langtry impressed her employés and others with whom she came into business contact as a woman well able to take care of herself.

Kiralfyeana.

The Kiralfys have decided not to produce The Seven Ravens at the New Park; so the statement of Howard P. Taylor is premature. Said Boloosy of that ilk:

"We did half intend to produce the spectacle in this city, to show our handiwork in comparison with the production at Niblo's; but we have just changed our collective mind, and will confine the Ravens to the road, for a short time at least. It will be produced by the Excelsior company in Cincinnati on Sept. 29. Excelsior will not be taken off the road until about the middle of August."

"Of course it will go out next season?"

"Yes; playing the large cities. It will open in Boston—the home of Salma—early in September."

"Will you have any other travelling companies?"

"Oh, yes. We will send out Michel Strogoff and Around the World. Then we have a burlesque company playing extravaganzas and such pieces, called the Royal British Burlesque company. It will be supplied with London Gaiety burlesques. It will open early in September."

"And your new theatre——?"

"Will be ready for the season of 1885-86. Upon the withdrawal of Sieba from the boards of the Eden Theatre, Paris, Signor Coppini will bring the entire company over here, so that but little rehearsal will be necessary. The Parisian production is a pantomime only, but we will introduce dialogue. American actors will have the speaking parts. Sieba will be put on Sept. 1. We are booked for three months at the Star Theatre, and will have to move at its expiration, as Henry Irving comes. The spectacle will put in a year in the principal cities. We were asked to produce Around the World at the Paris Eden, but there is really no money in the house."

My Partner.

"Have you found a new Partner?" a MIRROR representative asked Louis Aldrich yesterday.

"What do you mean?" roared the actor.

"Well, have you engaged any one to fill Mr. Parsloe's place?"

"My company is all made up. Luke Martin, a very good man, will play the Chinaman. The remaining people are Edward S. Tarr, E. A. White, Charles Mason, W. F. Burton, Otis Shattuck, John Atwell, Dora Goldthwaite, Clara Flagg and Mrs. Louisa Morse. Arthur Thompson will go in advance, and A. Zabriske acts as business manager. I open at Minneapolis on Sept. 1, and will appear in many cities in which the play has not yet been seen."

Professional Doings.

—The Mount Morris Theatre has a variety combination this week.

—Quite a colony of professionals is gathering at Hot Springs, Ark.

—Harry Sullivan starts on his tour around the world in September.

—The Burton Hill company leaves for Kingston, Jamaica, on Monday.

—Nat Roth has left the Lewis Morrison company. Morrison is touring Minnesota.

—William Harris will take The Dead Heart on the road, and is now engaged in preparation.

—The engagement of the Electric Girl at Wallack's depends upon the result of each week's business.

—Lillian Lewis on Tuesday made application for a divorce from her husband, alleging cruel treatment.

—F. H. Chillis has sold a burlesque called The Princess Ida; or, The Castle Seminary, to W. Barrow.

—Nat Goodwin's company returned to the city yesterday. The comedian is in Chicago. He will return with Stetson.

—Manager Wood says that he will continue to give light opera at the Cos. as long as the attendance is as good as at present.

—The next Sunday concert at the Casino will be given without soloists. An increased orchestra will render the programme.

—Last week McCaull engaged several chorus girls, promising them a salary of $20 apiece. When pay day arrived they were given, it is said, only $10.

—B. J. Kendrick will manage Street and Boyle's Minstrels. Street is one of the proprietors of the *New York Weekly*, which insures solid backing.

—Boucicault's boat-cars will be placed on exhibition at Jersey City two weeks before he goes on the road. He has engaged one of Delmonico's cooks.

—George Blumenthal, of the Madison Square business staff, has obtained permission to play several of the Square successes with his amateur society at Keyport.

—Josefly, the pianist, will make a tour through the country giving orchestra concerts and recitals. The season will commence some time in the beginning of October.

—Helen Lowell is engaged for the season of An Adamless Eden at Oakland Garden, Boston. She has been with Wanted—A Partner and the Daly Vacation companies.

—Harry Webber has closed a season of forty-six consecutive weeks. He resumes his tour on the 6th of August in Kentucky, through which State he fills most of the Fair weeks.

—In the libretto of Nell Gwynne used by Ford several of the original characters of Farnie's book were not represented. Rochester and Buckingham, two of the principals, were among these.

—As Ben Maginley was peacefully reposing in his accustomed chair in the shade of the Union Square Hotel, on the Fourth, some joker placed a giant cracker under him. The chair was ruined.

—George W. Farren has returned to town, and is devoting all his time to the business of the Metropolitan Scenic Art Studio, of which he is Secretary. The artists have more work than they can do.

—William Calder has arrived in London with Schoolcraft and Cora and other actors. He will produce Bartley Campbell's White Slave in Glasgow, two weeks from now, and then play it in London.

—Harry Watson is having several improvements made in his Wrinkles. He will be among the early ones to take the road. He is under the wing of W. H. Smith, of St. Louis, having signed for four years.

—The dramatic agents are not near so busy as in former seasons. Actors are also in complaining mood. Brooks and Dickson offer $35 a week for a part for which last season they paid not less than $75.

—Manager Falk, of Madam Piper, has bought a well known Danish play. It is one of the classical dramas of the Royal Theatre, Copenhagen, being occasionally revived there. It was written forty years ago.

—The Orpheus company open at the Baldwin Theatre, San Francisco, on Monday next. A dispatch from the manager of the Portland (Oregon) Theatre states that they played to packed houses against the circus.

—The Cyclones went to Troy last week under the management of Mr. Patrick Murphy, who had engaged them for three months. The trip there and back was made in remarkably quick time. Not a zephyr remains in Troy.

—Isabel Waldron has been re-engaged by Gus Williams, Adelaide Eaton goes with Lotta, Ada Morton goes with Walter Lennon's Hoop of Gold company. Walter Scott has also been engaged. J. O. Barrows is engaged by Aimee.

—Bebe Vining, who was for two seasons in Tony Pastor's stock company, has been playing in comic opera during the past season, and next to the star and Elma Delaro, is the most competent member of the company at the Cosmopolitan.

—Among the additional attractions booked by Harry Greenwall for his Galveston and Houston theatres are The Strategists, Lemo and Cushman, Devil's Auction, T. W. Keene, Rhea, Clara Morris, Aimee, Roland Reed and the Madison Square plays. He has very little time open. He returns to Galveston on July 20.

Barrett's Anglomania.

The most recent and extreme case of Anglomania is furnished by Lawrence Barrett, who, notwithstanding his dismal failure in London, has had his little head completely turned by what he has seen and heard across the sea. Mr. Barrett is of Milesian extraction. Like the majority of his kind who are weaned from the fierce hatred that fills the breast of every Irishman for anything and everything English, the actor's change of base is absolute. He now worships all which pertains to Albion, and he returns to his native heath a self-constituted apostle of British art.

An instance of rather ingratitude it would be hard to find.

If ever actor owed allegiance to his native land, Barrett is that actor. For years he received provincial support, although his pretensions to Shakespearean honors were rejected after investigation by the intelligent public in our centres of culture. After playing several unprofitable engagements in the Metropolis, and recruiting himself by prolonged visits to remote towns, in a fit of desperation he finally relinquished the futile endeavor to secure a footing here as a legitimate star, and produced the drama Francesca da Rimini at the Star Theatre last Fall. It was the work of an American, and yet, notwithstanding this terrific obstacle, it succeeded. The play, the scenery, and the cast were all admired, while Barrett, in the midst of the scenic magnificence, and owing to the peculiarly appropriate nature of the rôle he assumed, shared in the *eclat* of the performance.

Having "struck oil" with Mr. Baker's work, Barrett began making money in the cities where he had previously played to empty benches. On going to London to act, instead of bringing out Francesca there, he resorted to Richelieu and kindred works, and, of course, made a financial and artistic fiasco. But the politic friendship of Henry Irving (who, no doubt, saw therein another way of stimulating his American engagements), and the base flattery of a few of the newspapers, swayed by that individual, utterly upset Barrett's weak and silly noddle. Not being able to penetrate the irony of Irving's favor, he accepted it all as a tribute to his imaginary professional merits and became thoroughly imbued with the superiority of everything English to anything American, and he has shaped his future plans accordingly. Dazzled and deluded, he has bought a number of foreign plays—which never would have been allowed to go outside the island were they considered good—which he proposes to play during his forthcoming tour in this country. Francesca will be acted also, but as our costumers and painters are not considered capable of meeting Barrett's newly-acquired Anglican tastes, the dresses and scenery will be brought from London. The craze has even penetrated the star's domestic arrangements. His wife and family are now ensconced in a residence in the British metropolis which has been leased for a long term.

In connection with Barrett's remarkable conversion it may be stated that there appears to be a grain of truth in the report that he is to play with Irving at the Lyceum the season after next. If this be so, a good idea as to the hold which Anglomania has taken upon Barrett may be obtained. He is nothing if not vain, and the consummation of an agreement whereby this assertive little man would hide his light under the Irving bushel is indicative of the slavishness with which he lends himself to his new "fad."

It is refreshing to know that in the midst of Barrett's craze he still thinks of us sometimes. The following characteristically conceited conversation is attributed to him by the London correspondent of a Philadelphia paper:

"I propose," says Barrett, laying aside his cigar and looking at me in his characteristic, earnest way, "to make some return to the American people for all they have done for me. I have learned a great deal in London, and not a little from the lips and example of our dear and great-souled friend Irving. The idea was with me when I came to London, for I invited another American actor, a gentleman of a noble ambition and of fine cultivation, to join me in giving to New York a theatre in which we would emulate the art example of Henry Irving and carry on in our country the work he has done in his. My brother artist said yes to my proposal, and a great capitalist offered to join us; but it is during my stay in London that I have finally resolved to carry out the idea, and you may consider the work begun."

"Great news and good," I answer, "and I think the surprise will be an agreeable to my readers as it is to me."

"The site of the new theatre is fixed upon. Its policy will be as high as that of the Lyceum or Comedie Francaise."

"You may have to make great sacrifices," I remark, "in the establishment of such a theatre."

"There are no sacrifices great enough to daunt me. No sacrifices that I could not and would not make in such a cause. I cannot imagine a higher ambition at this moment than to be identified with the beginning of what I conceive to be a new era for our art in America, and to feel that in return for the position my people have given me I have not only not lowered the standard of dramatic art, but that I have raised it to a higher platform than that upon which I found it, and lifted it into a purer atmosphere than that which surrounded it when first I devoted my humble talents to the public service. Perhaps these words may sound grandiloquent in dear old sober London; but most things are finished here. It almost seems so, anyhow, in art; in our country we are on the threshold of the temple, and we must be excused if some of us are inclined to speak in the language of enthusiasm. There, the murder is out. You know the secret—a new theatre with an ambitious management that means to take over the sacred lamp from Irving and the Lyceum, carrying on the succession in Fifth avenue, New York, and thence right through the United States."

We do not believe that the idea, so grandiloquently expressed by our Anglomaniacal friend, will ever be attempted, much less carried out. By no stretch of the imagination could we see a puny person like Barrett at the head of such an enterprise. We are not sure that our stage requires the services of a radical reformer; but if it does, the reform movement will have to be led by an actor of eminence, not such an artistic sham as this one. For Barrett to talk of emulating the example of his "dear and great-souled friend Irving," and thereby "into a purer atmosphere," by bringing over "the sacred lamp from Irving and the Lyceum," is not only egotistical, but a piece of unconscionable impudence.

If they want actors like Barrett in his "dear old sober London," for heaven's sake let him locate there. We can spare him without a pang. And, moreover, we wish it to be distinctly understood by our English contemporaries, that the contemptuously deprecatory manner in which this upstart has the audacity to speak of art and artists in this country is entitled to no more consideration than the vaporings of any other victim of monomania.

A New English Melodrama.

Reginald G. Martin (the Hon. Mr. Molyneux), recently arrived in New York, has written the shortest melodrama on record. Through the author's courtesy, THE MIRROR is enabled to give its readers the full text of this remarkable composition, reproduced from the original MS. Here it is; title-page, cast, costumes, and all:

VIRTUE VICTIMIZED;
or,
THE VICTIMIZED VILLAIN.
A Thrilling Melodrammy in one act, five vowels and a semi-vowel.
By
AMBROSIUS RABBLEBOTTOM, P.P.D.D.
(Purveyor of Plots to Distressed Dramatists.)
PUBLISHED BY THE SOCIETY FOR THE PROMOTION OF IDIOCY IN THE LOW COUNTRIES,
and sold by all disreputable booksellers.
(*The wrongs of translation are deserved.*)

CHARACTERS:
A Father.
A Son.
A Villain

COSTUMES:
The Father: Any amount of virtue and a clean shirt.
The Son: Ditto, with the addition of a flowered waistcoat.
The Villain: Clothed in his native villainy.

PERIOD:—Any time.
SCENE OF ACTION:—Anywhere, or thereabouts.
TIME OF ACTION:—No time

ACT FIRST (AND LAST).

SCENE FIRST (DITTO).

A neat parlor, furnished with a skull and cross-bones, a toothpick and a glass of water (as all parlors are furnished).

The curtain rises discovering the Son. He depicts many conflicting emotions in pantomime. Enter to him his Father and the Villain. The Villain is whispering insidious nothings in the Father's ear concerning the Son.

The Father (with the utmost astonishment)— A!
The Villain (in the excitement of the moment chlivvies of grammar and indicating the son)— 'E!
The Son (utterly horrified at so awful an accusation)— I?
The Father (casting him off at once and forever)— O!
The Villain (triumphant)— U!
The Son (who will spoil the point of the whole thing by his damned inquisitiveness)— Y?

Red Fire!
CURTAIN.

Mr. Martin explains that this drama is duly copyrighted and that he is prepared to protect his rights from infringement and prosecute usurpers to the fullest extent of the law. He fails to state whether Messrs. Sims, Pettit and Co. inspected the MS. of V. V.; or, The V. V., etc., previous to producing some of their recent lucubrations.

The Musical Element Everywhere.

Alphonse Daudet has asserted that, in general, literary people abominate music; and as an instance of this idiosyncracy states that "as soon as ever you open a piano, Goncourt frowns." Not accepting "Goncourt's frown" as fatal, we can readily understand that if the reference is to the opening of a piano by one of the so called piano-smashers with an intention to play, the frown may be considered as fully justified. That music is not accepted by literary people may be explained in the fact that culture does not always imply rhythmical appreciation, that in many cases music is complex and travels beyond simple poetic melody, and, furthermore, that many if not most modern poets are themselves deficient in melodious excellence. Daudet acknowledges in his own behalf that music that dances and music that dreams all give him a sensation.

That music pervades all nature is obvious; we mean human music, or that which is recognized as music by men. We have no doubt that in every wind that blows there is a measured movement, the waves roll rhythmically, the stars keep time, making what the poets have not idly called the music of the spheres, and, to a subtle sense, we have no doubt the perfume of every flower that blooms breathes in regulated aspirations. All of these utterances could be annotated and scored, as have been the notess of birds, showing that musical order and harmony belong to all creation. Lightning has its trills, electricity its rhythmic intervals and thunder its measured bars.

We may discover the influence of music by a very simple observation. We notice a boy in a public park walking along quite awkwardly, without much good command of either arms or feet; he presently mounts upon a pair of roller-skates, and no sooner gets in motion than he falls into a rhythmical movement which imparts ease, flexibility and grace to his whole form. The same with regard to a girl. We see her walking on the street in a straight dress without inspiring the least æsthetic emotion. She enters a parlor or ball-room elegantly draped in a flowing robe; the sense of beauty is at once aroused; the music begins, she takes a part in the dance, the rhythmical movement is at once obvious, and the musical sentiment is at once appealed to, and we then know and feel that music is the atmosphere of all that is beautiful, graceful and lovable. Love is music and music is love.

That music imparts superiority, is shown in the fact that of all the animated creation, singing birds alone are admitted to an equality with man in the nomenclature applied to their vocal efforts. The bird is said to trill, to carol, to warble—the bull roars, the horse neighs, the sheep baas, the wolf howls—and it is only in a perverted or exaggerated state any of these animal terms are employed in regard to human utterance. And it is curious that in so far as any member of animated nature appreciates the bird character it inclines to musical delivery. The bee hums, the locust whirs, the cricket chirps.

Rhythm is cultivated even in mathematics. Thirty days hath September, April, June and November; also in the luminous order of crying newspapers: "Here's the *Sun, Herald* and *Tribune!* Here's the *Daily News!*" The elongation in the last case being required to allow of rhythmical delivery.

It is a memorable and gratifying circumstance that the two American writers who have been most generally approved and beloved—Washington Irving in the past generation and Henry W. Longfellow in the present—the one in prose, the other in verse, have pre-eminently illustrated in their works harmonious movement and melody of style, showing that whenever introduced music is truly the dominant charm. To say that Longfellow has produced a series of poetic works corresponding in grace, melody and picturesqueness with the prose writings of Washington Irving, is to pay him the very highest tribute. The quality of each is essentially pictorial; a style rich, not jejune; very happy the composition of their pictures. The vein of Irving is more decidedly his own in the selection of subjects and the treatment of character. Longfellow is more the creature of scholarship, culture, and the close and sympathetic study of models. In many cases Irving rises entirely on his own genius, and imitates his own topics and methods. He is, therefore, occasionally grotesque in his earlier works; but he never departs from good taste. Longfellow is always strictly classical. They are both, estimated at large, finished writers, turning out their work *tersa et rotundus*. Music is the life and atmosphere of their writings.

More Light.

A prize-fight which "came off" in a cavernous passage of Central Park, unobserved by the police or the outside world, attracted the attention of the press and others to the importance of illumination as a prevention of crime. There has been a decided call for "more light," and although the treatment of the subject has been superficial, and in reference to an incidental necessity, it might have been extended so as to embrace larger interests which have been too long slighted.

It is a somewhat curious circumstance that the subject should have received more careful consideration, under somewhat fanciful forms of character and expression in a work of fiction more than a generation ago.

We quote the following from an American novel, published in this city nearly forty years since (1842), and which has been out of print since the original editions were issued.

The occasion is the presence of a pompous personage, one Alderman Punchwind, at an entertainment given by Halsey Fishblatt, a newspaper *quidnunc* and an extravaganza orator. The hero of the novel, Mr. Hopkins, proceeds to ask the Alderman, in a tone of profound respect, "whether they were to have new windows in the public lamps."

"New lamp-windows, did you ask?" retorted the Alderman as plainly as he could without the trouble of opening his lips.

"I did, sir," reiterated Mr. Hopkins, beginning to feel rhetorically inclined, "and knowing the interest felt in the answer and your ability to give us a clear and decisive reply, I put it to you in this public manner: whether we are to have new glasses in the public lamps? A gust of wind in our dark streets at night is equal to an eclipse of the sun in broad day in their present dilapidated condition. The darkness of Egypt overspreads this city, sir, at times; a Siberian darkness where bears and catamounts might dwell, perhaps, if it were not for the city police and our vigilant magistrates."

"It's your duty, sir," said Mr. Fishblatt, coming in at this crisis, standing directly in front of the Alderman and looking him steadily in the face, "to inform us of your views on this all-important subject. The happiness of this community is dependent on it, sir. There'll be an immense oversetting of trucks, breakage of legs and fracture of skulls, if things remain in their present condition. I can tell you. This metropolis is as black now, sir, at night as the bottom of an ink-bottle, and people float about the streets at random, like so many bugs on the surface of a dark pool. What's all the crime of this great city owing to, sir? Some will say it's intemperance and neglect of the public pumps, others will say it's ignorance and neglect of the public schools. Some will tell you it's because we've got too many penitentiaries and houses of refuge, and others will tell you it's because they're too few. Pumps, penitentiaries and public schools can't explain it; it's your miserable pubic lamps, sir! It's your knavish oilmen and your rascally glaziers, that are corrupting us every day and every night—more particularly at night. They're the origin of your dissolute sons, your profligate daughters, your sinful judges and your dishonest clerks. Nobody comes out at noon and makes a beast of himself in the street. Keep the city well-lighted and you keep it virtuous, sir. You should have a lamp at the front of every tenement, and where the streets are so narrow that they might catch from the wick, you should have men moving up and down with great lanterns and keep all the thoroughfares and alleys in a glow. You wouldn't have a murder once in a century, and as for burglaries and larcenies, they'd be forgotten crimes, like the Phœnix, sir, and the megalosaurus."

At the termination of this earnest appeal the company had gathered in a body about the person of the Alderman, and stood waiting with intense interest for his answer. Alderman Punchwind hereupon canvassed the assemblage with great deliberation, and, having finished, elevated the fore-finger of his right hand and passed it significantly down his nose, dispatched a sagacious wink toward Mr. Blinker (an insurance president there present) with his sinister eye, and mildly muttering "Smoked beans," departed.

It was by suggestion made in Oliver Goldsmith's domestic romance, "The Vicar of Wakefield," that prison reform was introduced and promoted, and we are not quite sure, in spite of the vegetable irony of Alderman Punchwind, that in Mr. Fishblatt's utterance in the novel of the American author of more recent date, may not be found the germ of a vast improvement in the condition and morals of mankind; in fact, that the inventions of Edison, the calcium and Drummond lights, and the developments of electricity, all sending most powerfully to light up the dark places of the world physically, will, as Mr. Fishblatt suggests, make crime impossible by destroying its opportunities to grow and work in the dark. Light is the friend of honesty and virtue, as is darkness the home, companion and confederate of vice and wickedness. To the Aldermen Punchwinds such a consummation may be "smoked beans," but to the true magistrate and philanthropist it affords the prospect of much healthier diet for the people and their children.

The American Theatre.

The failure of so many plays in this city is ascribable to the fact that the average managerial mind does not distinguish the outside of a play from the inside of a play; in fact, he mistakes the shell for the chicken which lies in embryo within its external casement. In a word, the ordinary, average manager is satisfied to take appearances for realities. He is not aware, as is the true dramatic author, that there is a vital force inherent in the MS., which the audience will acknowledge when it is faithfully developed before them by a capable minister. Such minister is the good actor, whom it is the fashion to describe as creating a part. It should be rather said that he recreates the part. It is the author who creates the part; and unless a manager has the sagacity to see and the sympathy to appreciate the living soul that lies within the author's pages, he will reject the work. It is from such managerial incapacity that so many plays, condemned, or barely tolerated by them, have become popular favorites; and it is sometimes due to the superior genius in acting who discerns this vital quality in a character, and discloses it to the audience, that a play has secured a triumph justly due to the author's production. This consciousness of a vital force in his MS. drama is what causes the dramatist to persist in urging his work upon managers, who are wedded to conventionalisms and formalities, and who, accustomed to deal only with dead shells and mere shriveled outsides, stagger on from season to season, from one failure to another.

The theatre and the drama both flourish best and enjoy a really living existence in countries where original plays are first written and first played. The recreation of the dramatist's conception gives a living power to the actor. These truths are illustrated by the present condition of dramatic production and theatrical performance in France, as it was formerly in the time of Shakespeare. The condition of countries which imitate and produce second-hand versions of the *dramatis personæ* is seen in England and the United States. The state to which our own country has been reduced by the employment of foreign plays and obsequious attention to foreign performances, is shown in the fact that there is scarcely an author or actor who can claim a first place in the ranks of the drama. They are chiefly followers of models, not leaders; copyists, not originators. Name the tragedian who has created his part. Name the comedian who has done the same. In the latter there may be found, perhaps, some examples of idiomatic and local acting, not pre-eminent. In the heroic tragedy and the heroic drama, we have some half-a-dozen histrions of more or less ability who have been laboring through the country for years in well-worn plays. What impression have they made? Is there a distinct individuality originated with them in connection with any one part they have acted? The eternal iteration of standard plays and standard characters, if so far abated as to form an interlude between original personations, would be very proper and acceptable; but it is the original performance that tests the actor and establishes his fame, or it may be, in another case, that the original reading of an old part may in some measure attain the same result. But it is only a great genius who can effect that, and great geniuses are scarce and exceptional and cannot be counted upon to establish a national drama. We can be truly said historically to have had in this country no more than two actors who have alone attained the distinct individual position to which we have referred, and they are both indebted to two or three original parts for the separate reputation they enjoy. They performed in many other characters, but such performances are relatively as to the others, as writing in water. The American examples we refer to are Edwin Forrest and Charlotte Cushman. It was in his original parts, Metamora, Spartacus and Jack Cade, that Mr. Forrest made his reputation and his money; his second-hand parts were accepted, but it was in the original personations that he was admired and followed. So with Miss Cushman, the heroic part on which her genius was most emphatically shown was Meg Merrilies; not a new part, it is true, but it was new to her generation, and had in her special version a flavor of originality which commended it to public favor.

The truth is, the whole American stage has been deteriorated by the constant and universal iteration of what we call second-hand parts, and the American drama has gone down with it, for where there is no histrionic genius and sympathy and creative faculty there is no demand and no supposed necessity for new plays. This deficiency of appreciation in American actors is shown in the fact that such actors turn toward American authors who approach them with their MSS. a cold countenance, while alert, active, many-handed, they seize upon all all sorts of foreign plays and give them a hearty welcome, finding themselves capable of meeting the requirements of any part, High, Low, Jack and the Game. Lear, Othello, Hamlet, Macbeth, however lamed and contracted, all come readily to their apprehension, and conform to their supposed genius for acting; but how is it with the American scribe? Let him present a play in any shape he may, the great tragedian of the hour turns away his head and remarks immediately: "Not my style." "I never could feel the part." "Lacks action." "Too much in the poetry vein." "Never could deliver that language." His mind is so capacious and comprehensive that he can adapt it at short notice to the four great masterpieces of Shakespeare; but as soon as something dramatic is presented that he has never seen before, and really requires on the part of the actor fresh exercise of brain to understand and impersonate, he is invariably struck with mental imbecility, and his histrionic and creative functions are discovered to be non-existent; and yet he is a great tragedian! In the name of the nine muses, he ceases to be an actor the very moment he is called upon to be an actor!

Bobby Burns and Sir Walter.

[Certain scribes laboring faithfully in the interest of their journals, and exercising the noble inventive faculty which distinguishes them, have lately opened what may be called a School of Oratory, in Central Park, making use of the stone images of various celebrities standing around therein as lay figures to give vent to various phases of character. The idea is not quite so novel as it may seem, as will be better discovered by the perusal of the following, placed on record by a MIRROR contributor several years ago. It literally speaks for itself.]

AN INTERVIEW BETWEEN ROBERT BURNS AND SIR WALTER SCOTT IN CENTRAL PARK, NEW YORK.

REPORTED BY CORNELIUS MATHEWS.

The musical longings of the writer prompting him to be wide awake and abroad in the Park early to hear the matins of the feathered melodists. Strolling by the Mall last Sunday morning, he was startled by the sudden outbreak of a healthy, manly voice, with a strong burr, evidently addressing some one on the other side of the path. Looking whence the voice issued, the reporter discovered that it was the great novelist, Sir Walter Scott himself, speaking.

Sir Walter Scott: "Why, Robbie, what a time they made about you yesterday!"

Robert Burns: "Aye, Sir Walter, so was ableeze—what with their musicianers and their speakers and their shouters—their Ayrshire Band and Man o' Kyle, and flummery and compliments—it was enough to turn my head, if it had not been made of pretty solid stuff."

Sir Walter Scott: "You had the Mayor and the Caledonians and Mr. Curtis in full cry; quite a change from the obscure little cottage at Asheetiel."

Robert Burns: "So gangs the world, Sir Walter; a little man here, a big man there. 'Tis lang syne, Sir Walter, sin you and I have been so near together."

Sir Walter Scott: "Aye, Robbie, and I remember well when last we met."

Robert Burns: "It was at your father's house in Edinbro, and you were a wee bairn."

Sir Walter Scott: "Yes, I was a mere weakling callant, and you a powerful, famous man. With what eyes I looked on you when you turned your great blazing orbs toward me, filled with tears, as you bent down to touch my head; I trembled like a leaf on the bush. You had been speering at the picture of the dying soldier on the plain of Minden which hung against the wall."

Robert Burns: "Aye, Sir Walter, I remember it weel. Little could we then dream that we should ever forgather in this far-away land some ither day. I was just thinking what a difference it would have made with both of us, if these American good folk had paid you and me for our work. You did not hear, for you were not near by there, as you are here, what my old mammie said when they were raising a great monument to me at Glasgow. 'Oh, Rabbie, Rabbie,' she said, 'ye asked them for bread an' they hae gi'en ye a stane!' I canna blame them sae mich; in my time they kenned na these things as they do now."

Sir Walter Scott: "I will not complain much, Robbie, but they cut off ten good years of my old life. The Americans are a very canny people; they mean to do right, but they are in too great a hurry. You see how they force the earth with their patent ploughs, and e'en make the hen's eggs hatch without the hens. They ha' machines to hurry everything along. So in our case, they are so het to get at the bulks they will not wait to get them by regular course, but seize them and print them before the English copy is fairly dry."

Robert Burns: "They have, na doubt, a sharp snap for a new buik."

Sir Walter Scott: "That they are a great reading people I judge partly by the fact that so many of them pass here with papers and pamphlets and such like in their hands. 'Twas only the other day I heard a swain seated hard by here reciting to his sweetheart one of your poems, Robbie."

Robert Burns: "And did you ne'er hear 'em make mention, Sir Walter, of the author of Waverley?"

Sir Walter Scott: "I will not deny it—and I will even say more—it is not once, but many times I have seen a lad or a maiden, or even an elderly man or woman, go by with a copy of 'Ivanhoe,' or 'Kenilworth,' or 'The Bride of Lammermoor' in their hand or stopping just here where I rest, and passing, may be, an hour or more in reading one of those old Scottish gallimaufries of mine."

Robert Burns: "And dinna that set you a thinking, Sir Walter? Ha' not the wise men—I mean the publishing lads—say that as you buy wheat grains or corn seed abroad and bring it here and plant it here, does na the increase belong to the planter-man?"

Sir Walter Scott: "Not so, Robbie—in the case of the grain, it produces new grain by aid of the earth, the sun and the air; but in the case of the buik, d'ye see, there is no vital change caused by the publishers—it is merely the same thing over again—just as you make a copy of a picture from a lithographic stone. It is the owner of the stone who is the owner of the picture, and of every picture made from the stone; and no man can lawfully make a copy without his consent."

Robert Burns: "And that's the vera truth and gospel, Sir Walter."

Sir Walter Scott: "I understand there are many fine mansions and country-seats all over this country built with money made by publishing the Waverley Novels; if they were not my property, they appear to have become property in the hands of others who did not originate or write them. When they were originally publishing, American printers would send out to sea fast boats to meet the incoming ship, bringing the first English copies, to use in printing the American edition. If they were not property, why so eager to get possession of them? And I think, Robbie, some have grown rich out of Burns' songs and Burns' works in this good land, too. I have no doubt fortunes have been made here from

that very song, 'Highland Mary,' which is before you now."

Robert Burns: "So I have understood. I wish I could say, in spite of the fact that I never derived a penny from my poems in America, a sma' dole would have been of little service to me; but I canna say when they tak me hame, Sir Walter, without the penny fee.

"A man's a man for a' that."

Walter Scott: "Weel, my good brother Robbie, if ye could have patience with me I might say something on that too."

Robert Burns: "Sir Walter, I will be right pleased to hear you."

Sir Walter Scott: "I think I shall have time to say a word or two before the honest people begin to pass through the park on their way to church. You must know, then, it was some years after your death—it was in the fatal 1825—the great publishing houses of Archibald Constable and Co. and the Ballantynes, with which I was closely connected, went down with a crash. I was involved in £[illegible] of debt; of which I paid by my work as an author, in the four following years, £[illegible]—the balance was provided for in full from the English copyrights of my books—but where was I brought by this great labor? to a broken old age and an untimely grave. Oh, America! America! if thou hadst helped me in that, my day of distress, well and proudly might you look upon monuments to my memory."

Robert Burns, "Be not moved, Sir Walter; you did your duty—no man ever better. I fancy this must be the holy Sabbath day, things are so changed from yesterday."

Sir Walter Scott: "It is, as you will presently discover, when a Sunday-school teacher comes along in his black suit, with his hymn-book under his arm. Ay, this is the holy Sabbath-day, Robbie, and you will see many a sleek man and fat riding past in coaches bought with our brains. I have seen more than one such driving along here, bold and brazen and self-satisfied; now and then one would come along, look up at me, and then move away hanging his head."

Robert Burns: "I canna abide this talk, Sir Walter; it cuts me to the quick."

Sir Walter Scott: "But here's a new turn things have taken. I heard a couple of old authors, who passed here the other day, talking about it. The people of this country love reading so well, and the publishers are so fond of money, that a new race of printers has sprung up who now sell books for fivepence that used to cost a crown. This has cut so deeply into the old book reprinters, and they feel so keenly the bite of these wasps, that they have cried out to have the United States Government beg Great Britain to make a friendly arrangement about the publishing of the books of the authors of both countries. It has taken half a century or more to bring them to this; but when wasps are about they must be attended to immediately."

At this Sir Walter, in spite of his solid character and great sense of propriety, burst into a tremendous guffaw, in which he was followed by the Ayrshire bard. When they had both subsided, up spoke again

Robert Burns: "It seems to me, Sir Walter, in my rustic way of thinking anent these matters, that he who *reads* gude works should *do* gude works—and to reward (as well as honor) one's benefactor has always been accounted a gude rule; to tak' the bread out of his mouth and out of the mouths of his bairns is *not* a gude work."

Sir Walter Scott: "Amen to that, Robbie. Amen!"

As strangers approached, the illustrious poets ceased to speak. The reporter retired deeply affected by what he had heard.

Lip-Reading.

The phrase at the head of this article is, we believe, new to the columns of THE MIRROR. It has reference to an exhibition given in this city last week by which utterance of a young lady was conveyed by the reflection of the motions of her lips in a shadow on the wall.

This leads to a curious little reminiscence of an old-time theatre which has passed away. Standing on the present site of the Grand Central Hotel, opposite Bond street, in Broadway, it was first known as Tripler Hall, and there appeared Jenny Lind in her glory, chanting forth at the head of a chorus of five hundred, "I Know My Redeemer Liveth," in tones so sweet, so devout and tender, that they can be never forgotten by those who listened.

The Hall, changed into the Winter Garden by name (although there was not a sprig of a garden visible thereabout), was under the government of Laura Keene, until she was superseded by William E. Burton. Afterward undergoing a new christening as the Metropolitan Theatre, it flourished in the management of Edward Eddy "of the Bowery."

It was then and there that Julia Dean played an engagement in her prime—the predecessor of Mary Anderson, whose career she in some degree anticipated. Miss Dean, as is Mary Anderson, was from the West, a self-made girl, of about the same height and figure and a similar complexion. She lacked, however, the resonant voice and personal force and vim of the present favorite.

The incident to which we now refer arose during the performance at the Metropolitan of Ingomar. Miss Dean was seated at the back of the stage with another person in the play while a front scene was passing. The writer was at the side of Miss Julia's half-sister three or four depths back on the dress circle. Miss Dean was apparently speaking to her companion, but inaudibly, when the sister said to the writer: "Shall I tell you what Julia is saying?" "Certainly." "It is: 'I like tragedy better than comedy.'"

On arriving at Miss Julia's house after the play, being asked what she had said at the back of the stage, she answered in the very words given: "I like tragedy better than comedy." This, as may be seen, was many years ago, and is the first example of lip-reading known to the New York stage.

A Question Answered.

It will not be an easy matter to organize, as has been contemplated, an "American Authors' Dramatic Association," for the reason that there are no established standards to be governed by. As we have always urged, the only foundation of the Theatre is the Drama; without good plays there is, properly speaking, no stage entitled to consideration. At present, one authority would pronounce the scenery paramount, at another the costume, at still another the idiosyncratic actor. So with the plays produced—at one house it is all comedy, so-called; at another, what is called comedy-drama; again, operatious farce predominates at another; at another the melodramatic spectacle. Now, how shall we classify the authors so as to bring them under a common rule, and, by virtue of a sound definition, capable of uniting them in a common interest? The important question, therefore, to be first determined is, "What constitutes a dramatic author here in New York? Who is a dramatist?" For the sake of harmony and any possible union, it would be necessary to make the description comprehensive. In a literal spirit, it might be said that any one who had contributed an original piece, or a piece essentially rehabilitated, to the theatre, could be allowed admission in the ranks of the dramatists. We mean a piece having the essential qualities belonging to the theatre proper, as distinguished from olios, minstrelsies, and the whole order of variety performances, under whatever name given and in whatever place presented, whether hall, saloon or theatrical building proper. The important consideration is that a dramatic mind, embodied in a coherent or well constructed work, has shown itself in practical use for the purposes of the stage and has been accepted as such. If any such idea as a Dramatic Authors' Association is to be entertained here at this time, it is evident that the standard cannot be of the highest. It must include not only those duly brevetted of the regular *corps*, but must admit others of good status from the militia and *garde mobile*. To name names would be invidious, but there are clearly enough who come under the definition given to form a respectable nucleus on which to begin the proposed organization. A condition absolute should be that the work offered in token of membership should be honest work.

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JOPLIN, Mo.	10,000	600	H. H. Haven
WEBB CITY, Mo.	5,000	300	Aylor and Lester.
GALENA, Kas.	5,000	600	Gove and Stone.
ROLLA, Mo.	3,000	400	W. J. Powell.
LEBANON, Mo.	3,000	800	Samuel Farrar.
FORT SCOTT, Kas.	10,000	800	W. B. Patterson.
COLUMBUS, Kas.	3,500	700	Harlan Brothers.
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TELEGRAPHIC NEWS.

The Adamless Eden.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, July 9.—An Adamless Eden was given, for the first time in America, Monday night, at Oakland Garden, to a crowded house. The large audience received it with evident favor, though, excepting in one or two instances of a specially taking number, not with the enthusiasm that had been excepted. There is some brilliant music, some catchy, and some rather stupid, as would be expected. The libretto is about as usual. The entire work will compare with Princess Ida as a chromo to a work of art. Lottie Belmn, as the Viceroy of Eden, was made up remarkably like Anna Dickinson, and her manner was like hers also. Some clever and graceful dancing by La Petite Gertrude and the ballet was indulged in. Offenbach's operettas of The Alcaldas preceded the other piece, and was a most charming affair, rendered well in the main, though Fanny Rice's parching-corn-in-a-hot-pepper manner did not correspond with the more quiet way of Fanny Corey Dalzell.

The dressing of An Adamless Eden was the worst feature of it. It was ugly and ungraceful in the extreme, combining the esthetic, the Bloomer, the Turkish and the regulation burlesque ideas in about equal proportions. However, I think the opera will "go."

Good houses greeted Vacation at the beginning of its second week at the Boston Museum, and the variety show at the Park Square Gardens.

Frederick Pillet, so long said to be the husband of Madame Janauschek, died in Boston on Monday.

Louis James and Marie Wainwright, of Lawrence Barrett's company, have arrived, and are tarrying at Nahant for a few days.

The Bad Boy Redivivus.

[BY TELEGRAPH TO THE MIRROR.]

PROVIDENCE, July 9.—Peck's Bad Boy, at Sans Souci Garden, opened Monday night to a well-pleased but rather small audience. The piece is well mounted and the company is composed of some first-class people. Among them are William Carroll, James A. Gilbert and Charles B. Stevens. The first and third acts, representing the grocery and drug stores, are very realistic.

The Smoky City.

[BY TELEGRAPH TO THE MIRROR.]

PITTSBURG, July 9.—A Summer season of light opera was opened by Manager Harris, at his Museum, on Monday night. The Mascotte was sung by the Bennett and Moulton co. This company was originally known as the Boston Juvenile Opera company. The juveniles have blossomed into healthy and nearly full-grown men and women. Through long drilling they are well up in stage business. Their singing, however, is only mediocre.

The principal parts were assumed by Ben Lodge, E. P. Smith, Frank Deshon, Mamie Bruce and Annie Carter, and were acted throughout in a very creditable manner. One of the most amusing incidents of the evening was Director of Amusement Challett's speech, introducing the midget Sweitzer. It was brim full of genuine humor, and kept the house in a constant uproar of laughter. Business opened large.

Leon J. Long, one of the original Foster Serenaders, and who was seriously injured a few days since, will be given a benefit, 16th.

Manager Harris has secured the lease of the Masonic Temple in Baltimore. It falls a victim to the museum rage.

Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

BUFFALO, July 9.—The opening of a low-price season of light entertainment at Music Hall Monday night was a regular boom. Over 3,000 tickets were sold at the door, and quite a number had to postpone their visit till a future night. Fun on the Bristol was the attraction. Business promises to be equally good all the week.

The Female Tussler.

Sandford H. Cohen, manager of the Masonic Theatre at Augusta, Ga., was questioned by a MIRROR reporter yesterday regarding Lulu Hurst, the so-called electric girl.

"Her father," said he, "is a farmer down South, and out of her earnings she has paid off the mortgage upon the farm and placed her people in comfortable circumstances. She is under contract to me for a long time. I heard of her performances, and went to Baltimore, where I engaged her. She only discovered her powers about eight months ago.

"We cannot tell from whence her power comes. Many eminent men have sat in judgment upon the case, but they have come to no conclusion. The Medical College of South Carolina, the Medical Faculty of Georgia and institutions of equal rank have examined her and are unable to account for her gift. The best authority upon such subjects, Colonel Ruian, the editor of the *Torpedo*, who had charge of the manufacture of the Southern ammunition, says it's will-power, and that a like case occurred fifty years ago, when Professor Carpenter and several other prominent scientists gave the matter deep study, but finally dropped their investigations."

Philip Gentcher, the scenic artist of Wallack's, states that when no one is present the girl practises upon heavy objects with success, intending to add new features to her programme. She is said to be sixteen years of age, and is in perfect health. She does not know whence her power comes, or at least says she does not.

Mr. Lehmen's Full Hand.

"What will be the extent of your interest in theatricals next season?" asked a MIRROR representative of Manager Philip Lehmen, variously of Syracuse, Rochester and other interior cities.

"Well, next season I will manage the tour of J. K. Emmet in conjunction with George W. Wilson, under the firm of Lehmen and Wilson. We have a new play called The Promised Land; or, The Wedding of Fritz. Mr. Emmet has great confidence in it. Then I have undertaken the management of John Murphy, brother of Joseph Murphy. He will play Kerry Gow in the smaller towns. I will have a sort of monopoly of theatres in Syracuse and Rochester."

"Will this benefit the public?"

"Of course. I am careful to arrange dates so that attractions similar in kind will not clash. The Wieting and Grand Opera Houses at Syracuse open about Sept. 1, while the Rochester Academy of Music and Grand Opera House will open on Sept. 15. I have all the very best attractions, Shook and Collier's, Brooks and Dickson's, Lotta Irving's, McCaull's, and others too many to name. Then, you must understand I will undertake to handle stars and companies, and play them in any town, or make a circuit for them, acting as general manager."

"How did last season result?"

"In Syracuse the season was a very good one, but Rochester was only fair."

"Did you not make an offer for the Thalia Theatre in New York?"

"Yes, but it fell through. I have no present intention of entering into management in New York."

Another Electric Girl.

It was thought that Colonel R. E. J. Miles was about to drop out of Cincinnati management, but after all he will run the Grand and Robinson's Opera Houses next season. Other of the Colonel's ventures, beside the Bijou, are a new play by Joseph Arthur, not yet named—the one for which they offered $1,000 for a title—and an electric girl, rival to Lulu Hurst. Arthur's play will be produced at the Bijou. The thousand dollars may yet be saved. The electric girl arrives to-morrow, and will open at the Bijou. The Colonel claims that his girl is more of a hustler than the maiden at Wallack's.

The managers are in cable communication with an English prima donna. Carl Rankin will be Kruger's successor at the Bijou.

Gustave Kerker and Manager Donnelly have rented the house for the production of a comic opera. They open July 19.

Sarony's Customers.

Sarony has been interviewed by the *Tribune* on the subject of his professional customers, and his descriptions of some of the most famous of them as they appear in the studio are characteristic. Of Henry Irving he remarked to the reporter: "Well, I was disappointed, seriously disappointed with Irving. I had met him in England, and he had been so courteous to me that I awaited his coming with eagerness. When I visited London he sent me a box to see Romeo and Juliet at his theatre. For the first time in my life I saw the play. Such scenery! such costumes! They were the real thing, and looked as if the studios of all the great artists had been ransacked for them. They looked as if they had really been worn. Between the acts a dainty little tea-service was brought in, and we drank the most delicious tea I have ever tasted out of fragile egg-shell china. That is a trifle, but it shows the man. Judge of my feelings when he told me that he had only ten minutes to give me for a sitting. I expostulated, but it was useless. All his time was filled up and portioned out into minutes and seconds.

"He sat, and I was just getting him into order, just arriving at the point of perfect accord between sitter and photographer which I desire, when he was out of the chair. 'Delighted to stop longer if I could, my dear Sarony, but I have another appointment.'

"I wanted him to sit in costume, of course, but that was impossible. Think what the next generation has missed. I want that senile, cruel face of his Louis XI. I want that tender, noble, melancholy look in his Charles I. Not only I want them, but my children and my children's children. Suppose we had such heads of Talma Kean, Garrick in character! What a study they would be! As it is, we have only indifferent engravings from indifferent paintings."

"Have you ever taken Booth in character?"

"Long ago. Lately he has not cared to sit much, even for private heads, as I call them. He seems bored always when the theatre is mentioned and does not care to be photographed at all."

"Terry of course you were charmed with?"

"She is simply the best subject I have ever had, but the most tantalizing. I was in despair when she was in my studio. Every moment was a revelation, of grace, every gesture a picture and every expression a delight. I was crazy with pleasure. 'There, there, for Heaven's sake stay in that position three seconds,' I would cry, but the next instant she had moved and some other lovely pose was the result. Her walk across the room was a succession of pictures, but no sooner did I implore her to remain for one moment in any of the positions she assumed than it was gone. Finally she began to laugh, and then it was all up with me. 'Go away, Mr. Sarony, go away,' she gasped between the peals of clear, ringing laughter. 'I shall die if you look at me.' So the end of it was that poor Sarony had to turn his back before his sitter could compose her features.

"She, like Irving, refused to be taken in costume. She had promised some friends in England only to be taken in Nineteenth century garb, so I lost a Portia or a Beatrice, but gained a very charming modern young woman. Terry's charm in my eyes is her naturalness, which, I believe, has no affectation about it. She really thinks like a girl of eighteen, and therefore cannot help acting like one. That is the charm I find in her acting, too, though that is straying from the subject."

"How do you find our American actresses, Mr. Sarony?"

"Clara Morris is great. She is an artist to the fingertips. If she is in the right mood I am sure of a fine picture. If she is out of tune I am just as sure of a failure. So with her acting. She feels the emotion she is portraying, and for the moment it is real. The last time I was photographing Marie Wilkins we fell to talking of Morris. 'Do you know,' said she, 'that when I played with her in Article 47 she used to cry real tears and—I cried too, every night!' That was striking, was it not, from an old, stage-worn actress like Mrs. Wilkins? Great as she is sometimes, Morris is sometimes absolutely bad. So with all artists. Sometimes my work is good, more often it is utterly bad. But once more I am digressing from the subject-matter. Langtry is a charming and a handsome woman, but a difficult subject to photograph. So with the majority of actresses. They want so much done for them, and how can a photographer photograph what is not there? If a man or a woman has a soul I can often succeed in catching it through my camera. If they have none, how can I?"

Seen Through British Glasses.

The English actor who is writing his American observations for the sprightly London *Stage*, continues to make the most absurd misstatements and grotesque blunders concerning professional life in this country. But a few of his remarks are so sensible that they leaven the rest. Here is what he has to say in the last instalment at hand:

After many repulses, disappointments and hopes deferred which maketh the heart sick, you find yourself in the presence of a manager, probably, who is about to produce a new piece. A tall, spare man, with long hair, gaunt appearance and a manner which implies that he is unmistakably Scotch, is seated by him. He is the author. A significant glance passes between the two, and often through the interview you find that the author, liking your appearance, has decided to give you the favorite leading part in his new production. Having weighed the full value of my hints, you settle your salary to your perfect satisfaction, and you don't altogether regret going over on speculation.

So now that you are "fixed" at last, let us take a look at the theatre you are engaged in. The stage entrance gives you the idea that you are at a wooden theatre. The hall-keeper is a civil and obliging person, who spends the most of his time in a little kind of a box about two yards square, yet, small as this place is, there is a decent-sized stove which keeps the heat of the atmosphere at about 80 in the shade. This fact is made known by a breath of hot air which assails you the moment you enter. For a while you are oppressed with a sickly feeling, till at last you grow accustomed to the place, and, in a measure, the feeling wears away. You wander about the stage and survey each object with interest. There is plenty of room, in all conscience, the width and depth of the stage being such as to allow of the most elaborate spectacular productions. As you stand and look around you are again conscious of a rush of hot air rising about you, and on looking down you see an iron grating, and find that you are standing on one of the various heaters of the theatre, and you gladly make for the open air in order to catch a refreshing breath of its welcome coolness. You are, of course, compelled to face this artificial heat again, and gladly seek out any place where there is a draught, heedless of the danger of catching cold. You begin rehearsals, and soon find out that they are not of the same strict nature as ours generally are. Like the pictures of some of our old masters, a great deal is often left to the imagination of the audience. For instance, you hear a man say, "there is not a sound to be heard, all is still as death," meanwhile the carpenters are shuffling about in the most audible manner, utterly reckless as to whether their conversation interferes with what is going on the stage or not. You are told, too, at times, "that door is locked, and no one can enter till you and I" so and so; yet at the same time it is more than likely to be half open, though the speaker has ostentatiously made a pretence of locking it. In matters of detail such as these—save in one or two honorable instances—they are wofully negligent and careless, far more so than us, though there is, I am sorry to say, room for great improvement in some of our own theatres in these trifling matters. Now comes the vital question, whose fault is this? Why, the stage manager's, of course. That they have good men in this position is proved by the perfect all-round completeness of some of the performances I have seen over there. That they have many indifferent ones is also an undoubted fact, and I have seen a piece like The Duke's Motto placed upon the stage of a first-class theatre, which for carelessness of detail and slovenly acting would not be tolerated in one of our worst minor theatres. On the other hand, I have been simply charmed with the completeness of detail, both scenic and otherwise, after paying a visit to Wallack's, Daly's, or Harrigan and Hart's. If you are a sensible man, which I am sure you are, you will lose no opportunity during your rehearsals of spending your nights at the various theatres, in order to study both actors and audiences. I know that I shall be laughed at for urging actors to go to theatres during their leisure time, but it is an undoubted fact that we lose by not visiting the front of the house more than we do. By studying the living picture placed before us whenever we can, we can see faults in others and so avoid them in ourselves, on the principle that prevention is better than cure. We can judge of effects and catch at the most easy and natural way of producing them.

Well, you go to a theatre and you find, as a rule, the front of the house far superior to ours. There is no crushing or overcrowding to get in. Everything is orderly and quiet. It is a point of honor that each person takes his place behind the other, and no one ever thinks of breaking it. The attendants are civil and obliging; there are no fees of any kind. The theatre is commodious, your seat comfortable, and the decorations rich and handsome. The Americans are famous for their orchestras, so that you are certain of good music to while away the waits between the acts. The family circle—gallery—is filled with people anxious to see and hear. Carcalls are unknown, and one young gentleman with a hatred of soap and water does not carry on a private conversation with another young gentleman in his shirt-sleeves, relative to family matters, at the other side of the piece. Sybilliant disapproval is also conspicuous by its absence in American theatres; if visitors don't like the performance they will simply smile a good-tempered sort of smile and say "Guess I paid too much for my seat;" but they don't return till the bill is changed, which I take is a sure way of hinting that the piece is a failure. On the other hand, if the piece suits their taste their laughter has a true and vigorous ring in it which must be gratifying to the actor, while any display of tragic ability is certain to meet with hearty bursts of applause, often culminating in enthusiasm. Thus you watch the audience as they listen intently to what is going on, and in so doing you gain confidence in yourself, for you soon feel that with people who pay for their entertainment and are anxious to get their money's worth, it is sheer want of ability on your own part if you fail when your time comes to appear before them. There is one thing that will strike you as novel: the band plays as you leave the theatre, and the effect is a pleasant one.

Everything is done that money and time can do for the comfort of the audience; consequently every way. But what a change comes o'er the spirit of your dream when you seek your dressing-room. Every actor in England knows the disgraceful state of our own dressing-rooms, but bad as ours are, the generality of rooms you will find out there is a bitter reproach to any civilized community.

Charles Reade's Methods.

An English paper has unearthed an interesting relic of Charles Reade's dramatic labors. It is the first sketch of Foul Play, as drafted by Mr. Reade and sent by him in the form of a letter to his collaborator, Dion Boucicault. As illustrating the curious methods by which the distinguished author worked, it is worthy of reproduction:

TITLE.

FIRE AND LIFE.

SUBJECTS.

A fire insurance company to be the focus. In the story the following method to be used.

The reader to be presented, first with the external, second with the internal view, of sham death, sham burning, or arson, and poisoning, real or attempted. A good *coup* for the office to interfere and prevent the last incident, if used at all.

By the external and internal I mean the thing as it appears to the world, all *bona fide*, and the suspicions in the office. Large materials to be collected, and from them the selection to be made.

THE TURNPIKE ROAD OF FICTION.

Since there can be no great success in fiction unless the materials are built into the old, old story of love and passion, the thing to be done is to combine the wealthy materials in a story of the heart.

Numberless ways are sure to occur to us of doing this. At present one occurs to me. An insured man, whose affairs are desperate, who loves his wife with chivalrous devotion, simulates death with great art (perhaps abroad), follows himself to the grave as sole mourner, in the character of a pitying countryman, a layman, or reads the service over himself as a pitying ecclesiastic. Then the wife marries, is cruelly used, remembers him with redoubled tenderness. Out of this—what struggles! Offended law on one side, a yearning heart on the other. Then his uncle, a vast holder of shares in the Fire and Life Company, dies, and he has only to tell them he has committed a felony upon them to be a greater man in the office. Complications might keep out of the way till he had got the shares, and then refused to indict himself, or his wife might inherit the shares, and all that sort of thing.

Of course you understand that I am not in love with the above; it is only one specimen out of a score from which we might select the best.

THEATRICAL SCENE.

There is a little churchyard in the city, overlooked by a public office. Let that office be the Fire and Life, do the internal and external business, but if so, without suspicion. Hero just finished buying himself under the nose of the Insurance Company, looking on with pens behind its ears—or, the other way, suspicious disinterment—coffin with neat silver plate recording the date of birth and death of ——, a barrowful of stones, or twelve sand-bags; but this would be too ghastly comical.

METHOD.

Let me begin, as I always do, with some d——d drudgery. My system is learned research and good digestion. I'll collect from my own note-books and indexes and certain attorneys' offices some good, strange and *true* materials and lay them before you; and then we will begin to hatch the plot of the play, setting aside a few good things as fit only for the novel.

Horace says it is good to pick out of a great heap, and indeed the above is the best way to profit to the full by your power of hatching plots. For so we hatch a big egg instead of a small one.

BUSINESS.

Unless Smith and Elder will give £5,000 down for the story, and even if they would, I should advise to produce the story as a serial speculation, in fortnightly numbers at 6d., monthly at 1s.

The enclosed —— from Ward and Lock are the most favorable terms that were ever yet offered to an author.

Ticknor and Fields agree to pay me for early sheets £3 per page *Atlantic Monthly*, and 5 per cent. on the gross receipts of the book. But they must advance upon this offer in case of an illustrated work. Put American down £1,000 for the story. The story must be prefaced with a brief notice that the drama exists, is registered, protected, etc., and that we are in treaty for its production, and, therefore, that any attempt to dramatize the story will be restrained and punished.

Now, if, upon reflection, you are disposed to go into this work with me, and divide the various profits (with an exception), just send me back the little sketch, approved, and I'll begin the drudgery, or pioneering, at once, and tell you of every nugget I find.

Professional Doings.

—The New Park opens August 11 with Minnie Maddern in Captive.

—Jerry Lant, Murry Woods, George F. Devere and wife have signed with John T. Raymond for 1884-5.

—A pretty woman, Lena Merstehouse, has signed to play *ingenue* parts with Bessie Welby. She is said to possess considerable talent.

—A MIRROR man is informed that negotiations are pending to have Called Back produced at some city theatre other than the Madison Square.

—After a brief visit to his home in Philadelphia, Edward Witting has entered with vigor into completing the arrangements for the Stafford-Foster tour.

—Eleanor Lane, Annie Wood, Jennie Carter, Sara Teems, Edward Fisher, A. Carter, Alexander Atkins and Charles Hatter have signed with Harrison and Gourlay.

—Scott Marble's Over the Garden Wall will be the feature of George Knight's repertoire. Frank Patterson, the manager of the tour, is now filling time for the attraction.

—The large number of professionals who nightly attend the opera at the Cosmopolitan leads to a good deal of guying among the people on the stage. The guying was especially noticeable on Tuesday night.

—Mrs. Neuville, the woman who was run over and killed on Fourteenth street on Tuesday, was formerly connected with the stage. She acted a small part in a Western Hazel Kirke company some years ago.

—Distrust, which opens at the Fourteenth Street Theatre on July 21, will probably run until The Rag Baby begins an engagement, August 11. The latter will be kept on the boards until the regular season begins.

—Lizzie May Ulmer is at her home in North Scituate, Mass. In the early season Miss Ulmer will tour the South in Dad's Girl, supported by a strong company under the management of her husband, G. T. Ulmer.

—Ida E. Whitenect, a member of Dan Mason's company, died of heart-disease on July 2, at Providence, R. I. Her husband, William Whitenect, a business manager, died about three years ago of the same disease.

—Mr. and Mrs. Charles Edmunds are in town, having closed their tour with Mrs. Langtry. Mr. Edmunds, who played Sir George Osmond in A Wife's Peril, received some very flattering notices during the San Francisco engagement.

—During the performance of The Mascotte on Tuesday at the Cosmopolitan, the Lorenzo, James Sturges, could not repress his gagging propensities. Corelli rebuked him in French, and the comedian was nonplussed. The prima donna had the best of it; but the French was gagging as well.

—Manager Norton has already begun arranging the business affairs of his new Chicago Opera House. It will be the handsomest theatre in the city, and will combine safety with beauty, as it is to be entirely fire-proof. The building will be completed and ready for business August 1, 1885.

—Henry C. Jarrett sailed for Europe on Saturday to bring over his performing elephants. They are now in Vienna. T. Allston Brown had seen them while he was in Europe, and concluded they would be a good investment. They will be seen either in Seven Ravens or A Trip to Africa.

—Knowles and Morris, the Brooklyn managers, are proceeding against Townsend Percy in the matter of the Summer season of opera at their house. Having carried out their contract to the letter, they are desirous of finding out the sum total of Mr. Percy's responsibility.

—The Warren Comedy company will produce for the first time Charles T. Vincent's comedy, On the Quiet, at Glen Cove on the 17th inst., with the following people: Owen Westford, Edward Warren, Fred. G. Rom, F. B. Hatch, Addie Eaton, Lizzie Goode, Susie Russell and Mrs. Charles T. Vincent.

Letter to the Editor.

CELIA LOGAN EXPLAINS.

NEW YORK, July 6.

Editor New York Mirror:

DEAR SIR:—For upward of twenty years I have contributed to the press and periodicals of this country a most varied amount of light literature, and before the voluminous letters which appeared in your issue of July 5, I have never been accused of plagiarism, or in the slightest degree of appropriating the ideas of others without giving them credit therefor. Among my friends my reputation for truthfulness is, I believe, unimpeachable, and I do not now feel it to be impugned by the unsupported assertion of a woman who has never been a writer, and is unknown both as an artiste and a musician.

I do not propose that she shall, at this late day, ride into prominence upon my name, and shall therefore not refute her falsehoods as to fact, but will merely state that it is a singular occurrence that one who claims to be so prolific of literary ideas should never have given birth to them until brought into conjunction with me.

All that your correspondent wrote of "Vanar" was some doggerel which I struck out.

In my letter which she gave you to publish was so shown to her obliging me to write situations to fit my music, thereby "reversing the respective to positions of author and composer."

This was in reference to her insisting on my planning situations which would allow her to introduce a number of newspaper rhymes which had not even the merit of freshness.

I have her original manuscript showing her ideas of my situations. Any manager is welcome to it as long as he does not put my name to it.

In the winter of 1882-3 the distinguished litterateur, Dion Pratt, and myself mapped out together the plot of an opera which we had often talked over, namely, the adventures of some Vassar Girls and West Pointers. The incidents were to be on land and sea, and the title to be "Vassar." We were about to begin writing when Dion Pratt fell heir to an estate which made him careless of success or renown as a dramatic author. He therefore left me free to do as I pleased with our joint operatic ideas. One year later I first met Mrs. Lent, threw my manuscript into shape, and entrusted it to her. She now—supposing that it is but a question of veracity between us—is ready to make affidavit that she composed the little opera of "Vassar." Her swearing may even convince the public that she did, and

"The fiend who first the Edgeworths drew
Will outlive in fame the pious few who rescued it."

Truly yours,

CELIA LOGAN.

Wall Streeting the Stage.

There can be no doubt that the fatal influences of Wall street have entered the theatrical world, and that the adoption of its methods has disturbed the legitimate conduct of theatrical business. In a word, the business of the theatre is managed more or less on false assumptions and on principles corresponding to the watering of stock and the hypothecation of collaterals.

The investments are made without reference to actual value for use or returns. Take for example the schedule lately furnished by the managers of a leading city theatre—embracing the expenses of running a combination for forty weeks, which amounted in the gross to $36,000 odd; this includes bills and posting, gas, calcium lights, electric lights in front of the theatre, employés, orchestra and necessary scenery.

Of these items but two are decisively contributory of a real value. We mean the orchestra and the scenery, which are essential to the performance. All of the other charges are incidental and worth more or less, according to the result. None of them constitute what may be called foundation capital—which furnishes motive power. Not one cent is provided for that fundamental purpose. The reader may inquire as to what we refer, when it seems that all the necessary conditions are provided for in the bill of particulars enumerated. What is the purpose of all this outlay? To finish a play to be witnessed by paying auditors. Is there any mention of a play in the enumeration of expenses? Not a breath. The very source of life and productiveness to all the other provisions is utterly ignored, as if a steamer could be run by merely posting bills announcing that at such an hour it would sail to such a port, no provision having been made for steam to move the engines.

Such being the erratic finance of the manager, what is the policy of the actor? We refer particularly to the star actor, ambitious to be a great motor within himself. We can answer the question no better than by citing the example of a noted American tragedian, just now in a state of expatriation from England. No man on the stage has struggled more to obtain position and to be held as a shining representative of the American theatre. But he has labored with the problem in the same spirit as the prodigal and miscalculating manager who has taken to husks when he might have lived on the fatted calf in his father's house.

The tragedian has been exceedingly pronounced with his posters, his electric lights, fine dresses and other material appurtenances. He now proposes to cap the climax by building a new theatre with all the modern improvements, including Irvingism at its best, in stage appointments; whereby he expects "to be identified with the beginning of what I conceive to be a new era for our art in America."

Mr. B. adds: "I invited another actor, a gentleman of noble ambition and of fine cultivation, to join me in giving to New York a theatre in which we would emulate the art example of Henry Irving and carry on in our country the work he has done in his." Furthermore, Mr. Barrett "wishes to feel that in return for the position my people have given me I have not only not lowered the standard of dramatic art, but that I have raised it to a higher platform than that upon which I found it, and lifted it into a purer atmosphere than that which surrounded it when first I devoted my humble talents to the public service."

We can, perhaps, tell Mr. Barrett what would constitute a more solid inauguration of a national stage, if such be his intent, than all this persiflage—namely, to lay in a good stock of original American plays from the pens of experienced scholars, who can stand the test, theoretically and practically, with those of any other country. Thus will his new theatre rest on a secure base, and support its towers with dignity in view of all men. Meanwhile, to not be uncivil, the methods of Mr. Barrett seem to correspond with those of Charles Lamb's prime professors, who burned a house to secure roast pig. Only the tragedian would secure his delicious crackle by erecting a house from which all life was departed.

Ambitious Managers.

Gale and Spader, the dramatic agents, are very ambitious to attain prominence in metropolitan theatrical management. As to their financial resources little is known. Their Comedy Theatre, with the odor of minstrelsy permeating it, has been a losing speculation. They expended a goodly sum in putting it in shape, and will make further alterations before the season opens. The stage will be enlarged and new boxes put in. At various times the partners have tried to secure the Fifth Avenue, Standard and New Park; but their overtures came to naught.

The firm now say they have made an arrangement with the projectors of the New Lyceum, and will control the regular dramatic performances at that house. Mr. Gale tells a Mirror reporter that they will sooner or later erect a theatre in the Western Metropolis.

Amateur Notes.

The Vorick Club rehearsed Hazel Kirke, but were restrained from producing it by the Madison Square management. They claim, however, to have obtained permission to play Esmeralda and The Alpine Roses, and may produce those comedies in the season.

W. W. Savage, of the Amateur League, was at one time a member of the professional stage. He was once in the support of Edwin Booth.

H. Fitzpatrick, of Mrs. Langtry's company, was an amateur in England. He is a brother of Mrs. Cornwallis-West, the English beauty.

Kate Girard made her first appearance on the stage with the Lotte Neue Society. She essayed the role of the heroine in One Hundred Thousand Pounds, and met with very fair success. Several of the Union Square company were present at the performance, and she was afterward engaged for that theatre.

Frederick Stockman, late of the Boston Hebe Club, is in quest of a New York engagement. He has had some experience with combinations in the East.

Louise Buhlmann, of the McCullough Club's, Boston, is ambitious to engage as heavy woman in some company.

C. A. Warde, of the Boston Museum, began his dramatic career as a member of the Chelsea Dramatic Society. He will not be connected with the Museum company next season.

The Lyceum School will be opened on Nov. 1.

What has become of Henry Stull, E. V. Silvers, Fred. Southgate and Mrs. Phillips? A few years ago they all held high position on the amateur boards.

Fanny Bart is desirous to enter the professional ranks. She is a very handsome woman. The lamented Charles Rockwell was her step-brother. Her brother Fred. is also on the stage, and Henry is about to enter the ranks.

The proposed benefit performance to Helen Russell has been for the present abandoned.

The Corsican Brothers and The Marble Heart will be presented at Cortland, N. Y., next month. Maurice E. Strauss will appear as Louis and Fabien, the twin brothers, in the former play, and as Raphael in the latter.

Miss Kline and Elita P. Otis read at a church benefit last week.

John W. Noble has no superior in the delineation of character parts on the amateur stage. His performances last season of Melter Moss and Major O'Hara were capital.

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